

KDVIATIONS

WINTER 2000

\$0.00



**KDVS
90.3 FM
RADIO FOR THE
REVOLUTIONARY**

**MUSIC & CONCERT REVIEWS, INTERVIEWS, ARTICLES
KDVS TOP 90.3, WINTER PROGRAMMING SCHEDULE,
AND MUCH, MUCH MORE...**



Hi,

A Word From Our G.M.

Ok, so just in case anybody cares, let me give you the lowdown on what has been up at KDVS over the last few months.

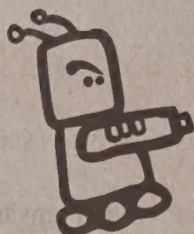
I have to apologize for forcing everybody to hear the same narrow selection of pre-recorded announcements for so long. We've been doing a massive amount of construction and the studio that we make those announcements out of has been out of commission. Actually we're broadcasting out of it. That's the same reason Live in Studio A and the live mix shows haven't been a regular happening. Everything will be back to normal soon though.

So tell your friends about KDVS and help them get out of their commercial radio ruts. We made a small improvement with our broadcasting power so it made us a bit easier to hear in certain areas of Sacramento.

Have fun.

Justin

KDVS CONTACT INFORMATION



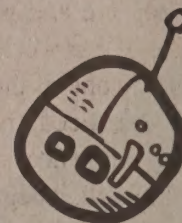
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Business Line: 530-752-2775

Studio B/Request Line: 530-752-2777

Fax (c/o KDVS): 530-752-8548

World Wide Web: <http://www.kdvs.org>



KDVS CORE STAFF

General Manager- Justin Kable

Co-Business Director- Bernard Benson

Chief Engineer- Travis Swanston

Studio Tech- Rich Luscher

News Director- Vince Hancock

Sports Director- Kristin Coolidge

Music Director- Ximena Quiroz

Volunteer Coordinator- Claudia Acevedo

Asst. Publicity Director- Jackie von Treskow

Senior Business Director- Tao Wysocki

Underwriting- Sean McWhorter

Asst. Engineer- Tavys Ashcroft

Program Director- Sakura Saunders

Public Affairs Director- Justin Beck

Production Director- Mona Rabieh

Music Director- Keith Honda

Publicity Director- Ash Redhill

Asst. Publicity Director- Kassia Fiedor

Promotions Director- Paul Wilbur

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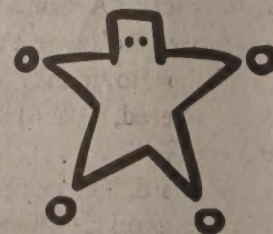
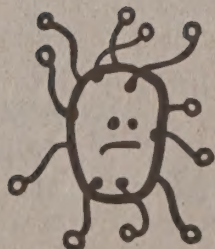
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It's all about

Welcome to the Family.

It's syrupy slides of
ery marvelous girl and
me, 'cuz we be family.

yumminess joy for ev-
boy. It's you. It's

Hello sweet-
ies, my name is Boy
R.D. The "R" in my
name stands for the

medium which I choose to send my message- RADIO- and
the "D" is for what it is, baby: delish. In the wee hours of the
morning, when the cows are making more noise than the
people of Davis (pee-eyouuu) you may have come across my
talk show- "Hey, Pops?"

In the wrinkled shell of a walnut, here's my platform:
An open gay talk forum mixed in my chef's bowl with the
pleasures of electronic dance.

On my forum, I invite role models in the lesbian, gay,
bisexual (have I said enough labels, yet?) and of course,
transgendered community to discuss their lives. We discuss
the trials and triumphs that the LGBT population experiences
by being who they are and we aim to please your ears by
giving you a taste of our world. You will hear "coming out"
stories a-hoy. Every one of these stories is unique, because,
as I'm sure you've noticed, there is no rulebook.

Do you wanna hear mine boys and girls??

I knew you would. Well, it begins in a sixteen-room Victorian
household in the San Francisco. I had made the decision to
tell moms (she would be cake compared to pops), so I called
her before I left for work at a poshy restaurant called "Rum-
pus!" I asked her if we could do coffee in a few days. She
agreed. I would go to Sonoma for this; it could not be done
over the phone. Just as I was about to hang up the phone she
asked, "Wait.. what are you doing on your birthday?" It was
April, 1997, and my 21st birthday was six days away. I told
her that I was moving from the Victorian, which I had only
lived in for a week (but that's another tale). She said, "Oh
really... where to?"

I responded meekly for fear that she knew about the place I
was moving to- The Tenderloin. (A siren-ridden cauldron of
crack and crime, the TL provided tons of amusement.)

She perked up a bit concernedly, "With whom are
you moving?" Now I was running late to Rumpus! and needed
to end this call quickly. But she needed an answer. I re-
sponded politely, "A friend."

Now here's where things went wrong. She queried,
"Girlfriend... or Boyfriend?"

I shyly muttered, "...bbBboyfriend..., but WE'LL talk about
this on FRIDAY!"

"Okay," she said, "but be prepared for my questions!" I was
elated!!! I hung up the phone, threw my hands in the air and
yelped "SHE KNOWS!!" running throughout the Victorian.

Friday came. Sebastian, my fantasy boyfriend from
French royalty (honestly) who played the bagpipes and de-
signed perfume for a Parisian company, wanted to meet mums.

I called to make sure it was okay. We were
running late to Sonoma, so I called
again and told mom to leave
the front door open and we
would all three have breakfast
in the morning. She agreed and
said, "Well, I've set up the back
bedroom for you and the couch for

your friend."

Uuummm.... I thought. Hmmm. Well, I guess she doesn't want
any hanky-panky goins' on in the room next to her, so that's
alright.

The next morning we awoke and Sebastian jumped
into the shower. My mom was in the kitchen, with her back
facing me, making muffins. My mom doesn't make muffins.
She rides Harley Davisons, fixes my car, and drives trucks. I
thought it was cute how she was trying to be homely in front
of my boyfriend. I innocently asked her why she made
Sebastian sleep on the couch. She responded, "Well, we only
have one guest room."

"But the bed's big enough for the both of us, ma" I said, "you
know we sleep in the same bed, right."

Her head froze and then slowly tilted upward from
the muffin pan. The butter knife fell gently from her hand and
spun circles in the air in slow-motion before ending the si-
lence in the room- clanging on the kitchen floor. She turned
around and put on her fierce-face. In a low resonant whisper,
my first, middle and last name spewed from between her
pierced lips. I froze in shock. So did she.

Meanwhile, Sebastian is getting all dolled up in the bathroom
to meet mums. Here he comes sauntering into the kitchen
with flowers and the bottle of perfume he had designed for
my mother and sees this scene: two pale-faced relatives star-
ing at each other blankly with their mouths touching their
 chests. Quite a hoot, it was... quite the hoot.

Anywayyyyysss, the idea for the show came to a
head by the powers of the universe. When I was a lil' boy, I
knew intrinsically that mass media was going to be my "way
to say." I just didn't know that what I would say was that I
was gay (Okaaayyy!). But looking back, I remember really
knowing about my sexuality when I was five years into life. It
was a secret I kept tight in my heart all the way to college.

I came to UCD because I was recruited to play golf.
Now, I know golf is not one of the most fabulous games in the
world, especially to the gay community, but I'm going to help
change that. The game is a spiritual exercise; a tool for the
discovery of self. At the end of my career on the UCD team, I
aligned my true self with my golf self and came out to my
team. What fun it was to throw that little monkey wrench into
athletics.



Annyywwaayyyss, I have always adored radio personalities. In high school, I used to wake up at 4 a.m. with some friends and we would travel down to see Alex Bennet at Live 105 and be part of the morning studio audience. Afterwards, we would get a little brunch on the Castro and head back to Sonoma to attend the last two classes of the day. What rebellious randies we were...

On the first day of the show, I had a phone call with my pops. As I was discussing with him my plans and goals, he asked me for the web address of kdvs (www.kdvs.org) to give my extended family so they could see what I was doing with my life. He said that if there were things I didn't think they should hear, I didn't have to give it to him.

He had no clue that I had planned a gay talk forum. So I said the easy thing- "No pops, its just a usual, every day show- nothing they shouldn't hear." I hung up the phone- nervously, anxiously.

Throughout my entire life I have feared the reaction from my father upon learning that his only son will probably not breed the lineage of his name. Unfortunately, I'm the last hope for him and my family as there are no other males with our name that haven't already made the attempt. The pressure has been enormous, manifested in the passing down of important artifacts and heirlooms for me to give my children. But as you can see, I have yet to do the humpty dumpty and let it crack me.

So after I hung up, the name for the show (Hey, Pops?) popped into my head. Because that's all I wanted to do, to say, "Hey, Dad...I'm gay." I wanted him to know that the son he is so proud of, who has lived his life relentlessly achieving his dreams, was not exactly who he thought. My father is your classic Marlboro Man. A Las Vegas raised country boy into fishin' and poker, he hasn't had much exposure to gay lifestyle other than Richard Simmons sweatin' with tubbys on the tele. And he might have thrown off a few sarcastic remarks about the limp-wristed femininity of Jim J. Bullock on some 80's sit-com. But even those little stabs throughout childhood irked a little.

Shortly after I hung up the phone, I mustered all the courage in my body and grabbed a pen and paper to do one of the things I am most proud of: come out to pops. This was two years after the aforementioned mother episode. Let's

just say that the paper on which I wrote was a tad moist when the pen fell. Never before have I not edited an important document, but I just wanted it to be off-the-cuff. I walked into the post office in a trance and slipped the letter in the slot robotically.

That day, pure liberation became my gift.

Okay, enough about me. I can't help it. I'm an Aries-only-child-dragon, should I need to validate.

On to the guests. Everyone who has appeared on or called the show Fall quarter was marvelous. I had a gay film director in from Sacramento, numerous "queen bee's," talented youngin's who have the gift of dance and express love through doing it, resident Advisors here at UC Davis, and other eclectic representations of gaydom, such as th violet-wand-toting-wonder. (Call the show if you must ask).

Of each I probe their life experiences so that you out there can listen, love, and learn from them. There is a Mayan term that describes the message I want every listener to walk away with: In Lak'ech. The Mayans, an incredibly ancient yet spiritually evolved people, used this

term to say to others, "I am another you."

It's so simple, yet so powerful. Enlightenment often occurs in succinct realizations. The realization that every one you come across is a mirror of yourself, FAMILY or not, is essential to this planet's spiritual evolution. Judgements and nasty things of that nature can be seen for what they truly are- things about yourself that you don't like, yet see in others and point out by insult. That, too, is where most homophobia comes from.

The importance of letting the world know about your sexuality is fundamental to our acceptance. When people respect you and then find out you're LGBT, you have helped increase the power of our intention to create awareness amongst humanity. We in the LGBT Family are not just the fashionable tulip coordinator at the floral shop who brightens your day or the parading pose' of lispig lilies you go see for amusement in San Francisco. There is far more to us, and that's what you should take from my show. All the while, you will be entertained with the soul-glowing sounds of house and trance along with snippets of gay iconographic music, such as my theme song, "I'm Gay" (from the hilarious "Kids in the Hall" flick, Brain Candy)

Set your radio alarms to KDVS, 90.3 and hear:

FAMILY

Tuesday mornings from 9:30 a.m. to noon
As I tell my restaurant patrons- Enjoy!!





DJ NIX's Top Nine Reasons why music didn't SUCK in 1999..

1. Mos Def - Snatching hip hop back from the Gangsters Pimps & White Trash Rockers, Mos Def's "Black on Both Sides" proves that Hip Hop is still a black art.
2. DJ Krust - Dj Krust also Comes on the Pro BLack Music tip, putting soul back into the Drum N Bass Genre. And Saul Williams throwsdown on the Title track to "Coded Language", this spoken word poet could kill most MC's with his flow.
3. Alec Empire VS Elvis Presley - Alec Empire Rapes The King of Rock and Roll. It's really Rad!
4. Fat Jack - Cater to the DJ - A Gem of west coast Hip Hop, This compilation on Celestial. Gives you a taste of LA's underground. Aceyalone, Abstract Rude, and Phoenix Orion are probably the best known MC's on this Double cd Quaduple Vinyl. This album is a love letter to hip hop.
5. Blackalicious - A2G - Gift of Gab has no equal. The best thing about them is at their Concert in Sacramento, they dropped the instrumental to my favorite song Kwest The Mad Ladd "101 things to do while Im with your Girl" That kicks ASS!

6. Panacea - This Crazy Fuckin German, Breaks Break Beats down to their very last compound. Hard and Mean as hell. A good change from boring tech step.
7. Funkstorung - They remix Bjork, they remix Wu-Tang. This is the Future of music, Funkstorung is deconstructed hip-hop. These guys and the kids at Choc Industries, can sure fuck some shit up. The intelligence of Autechre and the head nod action of DJ Premiere.
8. Andrea Parker - Of all the cool shit to come from Mo Wax. Andrea Parker is the most inovative. Her Techno/Electro/Hip Hop mix for the DJ kicks Series, Kicked ass, with its amazing remixes of Dr Octagon and Depeche Mode. Her New Album Kiss My Arp, has everything. Dark hard beats, brooding strings, Her excelent vocals. This woman kicks some serious ass.
9. Aids Infected Child Molester "Abortion Addict" - This Experimental Indie Synth Breaks band is the best thing since Men without Hats.

Confessions of a Tekknogeek By Dr. Xeno

I'm writing this installment on my PalmPilot, as I sit in Kaiser waiting to have my blood drawn cos my body is not Y2K. This article strays a bit from the music & culture that TeK-IndUced EuPHoriA (T-E) has come to be known for...sort of. This issue deals with tekknotoyz...yes, that's rite, we're going to talk about "tekknogeekism!"

I've come to realize that I'm obsessed with tek-nology, and all of the gadgets & toys that come with it. I'm the stereotype that is referred to in all of those "cultural" articles in the tek-nology sections in the newspaper & Time when, for once, nothing was developed overnight & they have to fill column inches. I am a proud Tekknogeek! My credentials include a job as a Biotechnician, a pending degree in genetics/biotek, a radio show that plays & discusses the latest in electronic music & culture (i.e. "raves"), I spin the afore-mentioned muzik (dnb), and I own all of the requisite tekknotoyz: PalmPilot, cell phone, laptop, "motherboard" watch & laptop backpack. Because I'm such a veteran, I have multiple generations of stuff that has been replaced, such as old normal & alphanumeric pagers, cell phones, & computers!

I love 'lectronic culture...and the more clear or bright & UV sensitive the casing is, tha better. You get bonus points if it glows in the dark. Anything that can be done digitally or online, I process as such, & rid myself of performing the function in an analog fashion.

I'm hooked. I know virtually the complete history of the 'net, down to its BBS & ARPAnet predecessors. Though I've never really partaken, I know that hacking/phreaking/cracking can be an almost erotic experience. Blacklist411 is one of my best friends...2600 used to be, and it shows that some cereals really can be helpful! ;-) Hackers is a fun movie, but does not really show that its main consultant's (Phyber Optik) input was used wisely...it did spark me on blading, however.

Another thing to consider is gaming. Game consoles, PC games and cell fone & PalmPilot gamees are all beautiful things.

An important exception to the digital rule is vinyl. Must spin! Woo-hoo to continuous 'lectronic muzik, & TeK-radio (Hi Gianni)! ;-)

The more artificial & bright the fabric, the better. Exceptions are cotton & black.

PLURry parties are good for the soul of the tekknogeek!

A closing ? is in order: was all of this some strange bit of geek ego-stroking, or was it merely a whimsical look at per-

DJ NIX: Monday 9:30-Noon
Dr.Xeno: Monday 10-Midnight



CANTO NUEVO Y TRADICION 1999 TOP-10

1. Augusto Pinochet, the former Chilean dictator, is our first two-time winner. In 1998, the Spanish judiciary charged him with genocide. Since then, he has been under house arrest in England. In 1999, British courts ruled that he could be extradited to Spain to stand trial. Look for Pinochet to again be a strong *Canto Nuevo y Tradición* top-10 challenger in 2000, as he is either officially extradited to Spain, or dies of boredom due to too many social visits from Margaret Thatcher.



2. Claudia Bernardi: "La Tierra

Recuerda - Earth Remembers." Argentinean visual artist Bernardi's early-1999 exhibition at UC Davis' Carl Gorman Museum was a lush, emotionally-layered collection of works inspired by her 1995 work in El Petén, Guatemala, with the Argentine Forensic Anthropology Team. In a poem memorializing the over 600 mostly Mayan children assassinated by government forces in just one of hundreds of such incidents, Bernardi says: "Earth remembers, and the memory is red, is deep, is of silence ..."

3. Mono Blanco: In June, this *son jarocho* music group from Veracruz, Mexico, gave another strong performance in Sacramento, this time at the Crocker Art Museum. Under the directorship of Gilberto Gutiérrez, Mono Blanco emphasizes the more melancholy aspects of this traditional musical genre. The quartet's age-group range (mid-20's to early-70's) gives it a particularly attractive combination of youthful energy and experience within the tradition.

4. Susana Baca: This "UC Presents" December concert by

vocalist Susana Baca and her four-man group was exceptional on two levels. Baca's voice was in no condition for the rigors of a vocal concert, in fact, she walked off stage within two minutes of her opening number. But after re-designing the program, the group returned to the stage, and in a voice that was un-



able to hold the higher notes and that, at times, was reduced

to a whisper, Susana Baca proceeded to interpret songs and dances of the Afro-Peruvian diaspora with the same grace, elegance and emotion that she is known for throughout the world. This is an artist who has that "thing" (whatever it is) that enables her to hold her audience virtually spellbound from the instant that she steps onto the stage, and she showed that she can do that even under the worst conditions.

5. Los Van Van at Harlow's: 9-9-99! No, the computers didn't shut down, and our corporate *democratic* system didn't collapse. Cuba's premiere dance band played two relatively short sets before sparse audiences, but still managed to show some of the licks that have made them Cuba's most important band in the past 30 years. Los Van Van in Sacramento! With Harlow's renovation, they will now be able to accommodate larger groups, so the year 2000 promises more Cuban and Latin-jazz shows.

6. Estrellas de Areito: "Los Héroes" (Nonesuch). The Nonesuch label outdid itself by re-issuing this series of 1979 jam session-style recordings by some of Cuba's most important and influential musicians of that time. With the likes of vocalists Miguelito Cuní, Pío Leyva, and Teresa García Caturla, percussionists Tata Guines and Amadito Valdés, Rubén González (piano), Félix Chappottín and Arturo Sandoval (trumpets), and some three dozen other musicians, some of whose work dated back to the 1940's, these recordings were a definitive statement that, in spite of the U.S. embargo that was designed to isolate Cuba politically, economically, and culturally, Cuba was still the cradle of the *son*, and Cuban music would continue its most influential role within Latin America, the U.S., and the Caribbean.



7. Rubén Blades: "Tiempos" (Sony Discos). Salsa's mas-

ter story-teller hooked up with some young cats from Costa Rica (the group Editus) to produce an album with classical and folkloric elements, all within the rhythms of South and Central America and the Caribbean. This is probably Blades' most philosophical and melancholic project, as he explores life from numerous per-





spectives, and as usual, he doesn't ignore the more sinister aspects of life. The song "Sicarios" ("Hit Men"), which is told from the perspective of a drug cartel hit man, is another of Blades' short story classics, in the tradition of his earlier songs "Pedro Navaja" and "Desapariciones."

8. Jesús Díaz y Su Qba: "Caramelo" (Bombo Music). Cuban-born San Francisco Bay-Area resident Jesús Díaz is well known for his work as the conguero for Conjunto Céspedes. On this, his first project as a bandleader, Díaz works with musicians like Rebeca Mauleón-Santana (piano) and Wayne Wallace (trombone) to produce a recording that integrates various Cuban musical influences, from the sacred *batá* music, to the *rumba guaguanco*, the *son montuno*, and the more contemporary *songo* and *timba* forms of Cuban dance music, as well as a touch of Hip Hop. The song "No Te Meta conmigo" (something like "Don't Mess With Me") is a particularly playful dance tune that could just as easily come out of the repertoire of Cuban bands such as NG La Banda or Los Van Van.

9. Huayucaltía: "Destinos" (Huayucaltía). This is the sixth recording by this Los Angeles-based quintet whose members hail from Mexico, Peru, Argentina, Colombia and the U.S. Although Huayucaltía's sound is based in Andean musical traditions, the 10 original compositions on "Destinos" also fuse elements of jazz, rock, classical and Afro-American musical genres. "Destinos" is an impressively sophisticated release by a group that has been producing strong music for nearly 15 years.

10. Santana's "Migra."

For over 30 years, Carlos Santana has spoken to and for segments of the Chicano/Latino community. His 1999 album *Supernatural* (Arista) was embraced by the mainstream and became a huge commercial success. The song "Migra" is an example of a part of Santana that the mainstream would probably just as soon forget, and which California voters have consistently voted against (propositions 187 and 209 for example). With the simple line "... me necesitas tú a mi, más y más que yo a ti ..." ("... you need me much more than I need you ..."), Santana reminds us all of the pivotal role that undocumented workers play in the U.S. economy.



"Canto Nuevo y Tradición," with Steven A. Scott & Lucero Arellano Cabral can be heard Saturdays from noon until 3:00 P.M. on KDVS.

SOUL IN THE KEY OF DEE (A TRIBUTE TO THE HAWK)

By Fast Eddie

The Mighty Hawk done left us and in doing so, leaves yet an (other) hole in the kdvs family. That's right, a hole in the whole of our all -American dys-funk-tional familia. For all those listeners and fellow dj's who had the pleasure of being swooped upon, every time Hawk put needle to vinyl he leaves a gap in the genre of musica commonly referred to as "soul."

We have never been at a loss for the "Heavy Stuff," as the Pirate calls it. Yet like no other, the Mighty Hawk fit smooth as silk into the scheme of things, at what La Onda calls K-devious. Yes, there were rough times for the Hawk down in the bowels of Freeborn, but who are we to judge. Cause sure enough...that old timer had a way of transforming studio B into "Planet Soul." He had enough soul for many 6 hour shows, as he often did, just to fill dead space.

And fill it he did, swoopin upon the airwaves of KDVS through a collage of soul-full tunes of yesteryear. The emptiness left with his passing is why I write these words. See, the Hawk brought to KDVS the art of the Disk Jockey. We should all be hip (hop) to the fact that we have as free a form of radio imaginable at the end of the 20th century (not that it couldn't become more politically astute, but now...) It is a dead art in the time of corporate pre-production caca.

The Hawk never stopped the O/G style of Djing. And yeah, he used CD's. Still, it was and is his radio persona we will miss and also, what we will remember most about him. It was his way of reaching all those who caught his show that leaves a hole. An emptiness left ironically by a DJ who focused upon that music which evokes the emotions of the commoner. It is a genre of music at a pivotal point in American history.

Soul (music), the kind the Mighty Hawk played, speaks of and for working class black folk; at a time when mainstream civil rights and today's corporate commercial whatever, joined forces to take the stream out of real social change. The conscious voices of those artists who reside in this genre were best heard through out very own "Mothership Connection." The Hawk didn't trip, he just put on those soulful tunes that gave comfort to his life and at the same time, sharing it with his audience. The music of Hawk is what KDVS is at a loss for...that's soul baby.

I hope that all the DJ's at KDVS, no matter what kind/style of music they play, take time to reflect upon what a person like Hawk has done for the art of the Disk Jockey. Now he's kickin it with Otis "sitting on the dock of the bay," while watching "people make the world go round," as we struggle with lessons of Aretha, trying to learn a little R-E-S-P-E-C-T.

Orale Hawk, do us all a favor and send out Quo's to Oscar. And every once and a while, swoop down on us with a little bit of that soul baby. Until we reach the other side...Decedence en Pay, you earned it!



East Timor

a special report

Richard Estes: Perhaps, you could introduce yourself for the audience.

Dr. Murphy: I'm a general practitioner from Iowa and I went out to East Timor in November of last year. I started working at a Catholic church clinic with Carmelite Sisters. That clinic then became the focus of attention because the militias started their reign of terror in about that time and we were inundated with wounded and so instead of being a small outpatient clinic we became a full trauma center. The media also focused on us. I because of all that got a very high profile and then I was thrown out of Indonesia a month ago.

Ron: So, you were there until just recently?

DM: That's right.

RE: What did you experience in terms of working at the clinic? What were the militia's doing to people?

DM: The worst were the high velocity, high penetrating wounds. These were from M-16 military grade weapons would be in any part of the body. I hope I never see another wound. [I saw] gunshot wounds to the head, to the chest to the abdomen, and the ones that really took up our resources were the ones to the lower leg, especially in the thigh region where it would hit the femur and break it into little pieces. Those just would not heal. Those people had to be in traction and repeat operations and get more and more therapy. It just went on for months and months. Eventually our whole clinic was filled with just those.

RG: Were you able to identify those bullets as being American made?

DM: No, but when they described the weapons everybody knew that they were M-16's. Most of the weapons used come from the United States.

RE: How many patients per day were you having to take as a result of this violence?

DM: Well, normally I would see 100-200 patients per day, but a lot of those were medical patients. The trauma patients [with] the bullet wounds would not come everyday. They would usually come in groups, but never a week would go by without another group coming in.

The violence escalated as we got closer and closer to the election. We had those massacres at Liquica. We had a massacre right in Dili in front of everybody, announced, and of course the military participates in all of this.

We went on a convoy out to give relief to a bunch of refugees on the fourth of July and our relief convoy was attacked by the militias. Our driver got a skull fracture out of that and was paralyzed on one side. I myself was attacked but I wasn't hurt. There were a lot of gunshots. [It was] a very scary, chaotic situation. As recently as four days ago I talked to the doctor there, a French doctor from Medicines de Monde.

Richard Estes and Ron Glick, from *Speaking In Tongues*, talk with Dr. Dan Murphy about their experiences in East Timor.

That day he had received 25 wounded and five of them had died because he just couldn't get to them all. He was the only one there, the only surgeon, and the next day the clinic was attacked. The entire place was destroyed. I got ahold of the Carmelite sisters that night. They were across the street, down on the floor with the lights out and just only murmuring into the telephone and saying, "we're right on top of the bullet now and we can't talk", and then hung up.

RG: Is this the most horrible experience of your life?

DM: Yes it is. Words do not describe it. I am out of words. We have tried everything that we possibly can and no one responsible, such as the United States government, will do anything to stop it. And yet we led these people up to this point.

RG: What do you mean by that?

DM: We determined that they should have this process. We set up the whole process. The United States wasn't a major player in it, but they were very influential. It was Portugal, Indonesia, and the United Nations. I would say the international community delivered East Timor into this process and in our not resolving the security situation we are complicit.

RE: To what extent does the United States really have a unified position on East Timor? The State Department seems to say one thing, but then we hear lots of reports about the relationship of the Pentagon to the Indonesian military, and by extension to the militias, which would suggest that there is a contrary policy.

DM: That's right, you're right. I think that the CIA and the Defense Department do not want to do anything to break up the power of the Indonesian military. They see them as a very strong force in that area. Of course, they came to power in 1965, and with our help Suharto came to power. It cost one million lives, but it set up Indonesia for investment. It took care of all of the progressive people in Indonesia. There could no longer be any labor unions. They opened the door very favorably for any kind of investment. Our companies and our corporations have been there ever since then.

RE: I noticed that the South China Morning News has an article that suggests that stories that we read in the U.S. media, about the loss of control by the Indonesian military over some of its units and the militias, may be exaggerated.

DM: Oh, it's entirely false. It doesn't take long being in Timor to understand that every decision of any importance at all is taken by the military and no one else. This has been since 1975. Timorese people have learned this the hard way. 200,000 people have been eliminated because they either questioned that or they were perceived to question that.

RG: I saw on the news today that Clinton said that the U.S. is going to stop providing military aid to Indonesia. Is that



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enough?

DM: Well, my plan would be to have a list of progressively more severe tactics, starting with something like stopping military aid and sharing of intelligence, going up maybe to diplomatic measures like pulling our ambassador back, cutting [them off from the] International Monetary Fund, freezing World Bank funds. And then, going on to such things as embargoes and trade sanctions. Then it could go to convincing Indonesia to allow a multilateral peacekeeping force with their permission, and cooperating with them. And if not, then without their permission. We should rapidly go through that list to stop the killing now.

RE: Consistent with the South China morning news, the Nation website has a piece that has just been posted by Allan Nairn which seems to indicate that there have been a high number of contacts between Pentagon officials and high-level Indonesian military people over the last year, including General Wiranto himself. And that despite the fact that very serious massacres were being perpetrated by the militias, the U.S. military did nothing but assure Wiranto and the Indonesian military that further assistance would be forthcoming.

DM: It's not like we are turning a blind eye; we are actually involved.

RG: Is this 1975 all over again?

DM: I think that it is very likely that the Timorese people will be once again severely thinned out. They have already been through one of the worst genocide episodes of this century, so I think now, with this hit that they are taking now, this is going to be the worst case of genocide of this century.

RE: I find it very tragic because it seems that the Pentagon is really running the policy. If that's the case it is really morally reprehensible, if as you said the State Department and the United Nations were encouraging the East Timorese in moving towards independence.

DM: Well, they were never even asked. This process just fell on them. This was arranged because people wanted to clear their agendas. The United Nations, Portugal, this issue was bothering them for a number of years. And even Habibie - he was tired of hearing of East Timor, so he announced that he wanted to go for this referendum too. And so we delivered them right into this process saying, "Put your future in our hands, we will get you through it. This is what's right for you." And now we have totally abandoned them and they are being massacred.

RE: I personally find it troubling, even beyond East Timor, because it suggests that the Pentagon and the intelligence community on any issue of major importance are in fact the ultimate decision makers, even [over] the President of the United States.

Richard Estes and Ron Glick, from *Speaking In Tongues*, talk with Dr. Dan Murphy about their experiences in East Timor.

DM: Well, I'm not sure that that is always true, but more and more it's looking like they had a very good idea of what's going on here and they decided that Indonesia is much more important and that East Timor is expendable.

RG: What's the take of the Australians and the New Zealanders and the other nations in the region?

DM: Well, Australia says that their entire foreign policy can be summed up in one word: Indonesia. They have many economic ties with Indonesia and they have joint military exercises. They worry very much about their big neighbor and they are so frightened to do anything that may possibly offend Indonesia. However, the Australian people have really been up in arms and it is really getting very interesting over there because they are demanding that the government do something. You know, Australia had 4000 special troops in WWII that went to East Timor to keep the Japanese occupied and they did keep 20,000 Japanese troops occupied. Darwin was being bombed by air by the Japanese and they were worried about an invasion. [The Australian troops] prevented an invasion of Australia by the Japanese. 40,000 East Timorese died helping those Australians fight off the Japanese. And they said, "We will never abandon you." That was Australia's word to the Timorese.

RG: And now they are abandoning them.

DM: They have been abandoning them since 1975, over and over, up until now. That is because there is Timor Gap oil that they have a big share of.

RG: What should the American people be doing at this time?

DM: I wish I knew what would be effective, but they have got to keep talking to Congress. They've got to keep calling. They've got to keep the media focused on this. Every day is crucial. The Indonesians have somehow convinced the international community that, "oh, just let us send in more troops and we'll be able to straighten it out," but that just increases their efficiency.

RE: We have heard about the more troops scenario. That's what Mexico says with Chiapas and we are extremely familiar with that approach.

DM: Yet we all seem to fall for it and say, "OK fine, you we'll give you 48 hours," or "oh, you changed leadership, gee we'll give you another 48, here we go." When people are starving and have no water, 48 hours is too long.

RE: Let me just mention a couple of things. I had a chance to talk with Ken Preston from the East Timor Action Network before today's show and he said that there were two things that they wanted the public to do. The first is that they want the public to call William Cohen, the Secretary of Defense, and ask to him stop all military aid and assistance until Indonesia removes all of its troops from East Timor. To do that,



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call (703) 692-7100. I would encourage people to continue to do that because even if that has been done, and its possible that it hasn't been done to the degree that is reported in the media, it is very important to continue to insist upon it anyway. The second thing that he mentioned was that people should call World Bank president James Wolfensohn at (202) 458-2907 and ask that all financial assistance be suspended to Indonesia until the troops are removed from East Timor. Have you been getting any reports from them about what's been going on there currently?

DM: Well, we get reports every day, although it is very difficult to talk with anyone inside East Timor. Still, reports filter through West Timor. They filter out when people come out. It just gets more and more horrible. Today, we heard that in Baucau nine priests were executed. There was an 82-year-old nun who for years has been taking care of Bishop Belo right in Dili. [Belo's] compound, we found out, had been attacked and 6000 people were taken away in boats. Bishop Belo was whisked away in a helicopter and he's now on his way to Rome. But this old nun that all of us know - she's a fixture there - refused to budge from the chapel and so they walked up behind her and just executed her by shooting her in the head. Today we heard that one of my patient's father who I had been taking care was found dead. He was 82 years old. It's these personal kinds of things. We know many people that are inside the U.N. compound there and who are under tremendous risk if the U.N. pulls out. It makes it so tragic. And I know so many patients, for instance with tuberculosis, who are not receiving anything now. Even if they were able to escape being executed or killed, they can't take their medication. So they're in bad shape just from that. And there are so many of those. It's just horrible.

RG: Will we see new strains of tuberculosis evolving out of this?

DM: Of course, you get someone half-treated and then all of the sudden they don't have their treatment. They don't have proper nutrition and they are sleeping out in the woods. They are going to get resistant strains of tuberculosis. It's going to be a horrible crisis for East Timor.

RE: How are people going to be fed now that they have been run out of their homes and villages?

DM: That's one of the things. People are not addressing that. Indonesia says, "We'll send in all these people to set up security and the shooting will stop." Okay, the shooting stops. You've got a quarter of a million people now out in the woods with no food. Where is the humanitarian aid? Where is it going to come from? I know very well that I was seeing cases of starvation before I left, because people had been in hiding for months from this campaign of terror. They were

Richard Estes and Ron Glick, from *Speaking In Tongues*, talk with Dr. Dan Murphy about their experiences in East Timor.

trying to intimidate everyone to vote in favor of Indonesia. It didn't work. 78.5% voted for independence. But those people are at the end of the line. I would see children coming in that were at the end of starvation. I can only imagine how many of those have died.

RE: The conventional wisdom in the U.S. media is that it is essential to maintain the unity of Indonesia, and that can be done through our relations with the Indonesian military. Could it be that we actually have it backwards and that by giving the signal to the Indonesian military of continued support despite this brutality that we are likely to accelerate the fragmentation and increase the level of violence in Indonesia as a whole?

DM: I think that it's very possible. We have nothing against the Indonesian people. They are suffering the same as the people of Timor in many cases. There are three or four other trouble spots that are just as bad off and probably with the economic crisis that's happening right now, they are probably going to get worse. I'm not sure that keeping Indonesia the way it is right now, with the military controlling everything down to the village level and using the resources from all of those to line their pockets, is the system that we really want. I know Mobil Oil likes it and Freeport likes it and Nike...

RG: That's Shell - Freeport?

DM: That's Shell. Those people like it, but is it good for the Indonesian people? That's the big question.

RG: We see this in Nigeria, in the Persian Gulf and all over the world. The consistency in our foreign policy is that if there's oil there, we don't care what you do to your people as long as you keep the oil flowing.

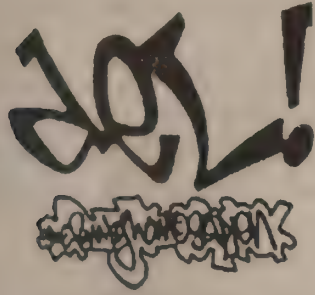
DM: Well, that's the kind of thing that we've got to address and change over the long run, but for right now, I hope that we can generate enough pressure within a day to allow peace-keeping forces in there. I think that just a show of a demonstration of resolve would be enough to scare these militias away. They have never really fought anyone; all they've done is execute unarmed civilians.

**To hear other worldly issues,
tune in to
Speaking In Tongues every
Thursday from 5-6pm
Hosted by Richard Estes and
Ron Glick**



KDVIATIONS WINTER 2000

Del Tha Funky Homosapien puts his game on pause...



Whaddup? It's Soundwave AKA The Milkcrate Bandit. I host the Hip-Hop Wreck Center here on KDVS. I met up with Del after he turned out a small venue outside of Sacramento.

We arranged this interview which took place on November 27, 1999 on The Hip-Hop Wreck Center.

SW = Soundwave D = Del Tha Funkee Homosapien

SW: Wassap, your on the air with Soundwave the Milkcrate Bandit who's this?

D: This is Del man, Wassup?

SW: Whats going on man?

D: Nothing, I'm here on the Dreamcast playing WWF Attitude.

SW: The Dreamcast, this is a man with advanced video game technology.

D: Yeah, you know Sega always do that, they always come with the new invention.

SW: I bet you were on it the day it came out.

D: Yeah, I did have one early actually, from Japan, but I got another one too that's an American version, that's what I'm playing WWF on.

SW: I'm scared of you. So is there anything going on you'd like to cover before I start with the formal questions? What's going on?

D: Well basically my albums about to come out, *Both Sides of the Brain*. It's gonna

be out by maybe mid-February, probably the beginning of March. It should've been out by now, but the things we're working out with the distribution company we're still working on right now. But we talked to them when we were in New York while we were still on the *Both Sides of The Brain* tour. We got to go down to the office talk to them and see where their head was at. Things look cool. It will be better for Hieroglyphics as a whole cause we'll be able to hit those stores we don't really get to hit. As of now, are product don't be everywhere. I'm also working with *Automator* on an album. Me and *Casual* is working on an album too called *Smash Brothers*.

SW: Do you and *Casual* have your own group?

D: Yeah, we just doing it like we've always done it basically.

SW: Who else you got producing for you on your album besides *Automator*.

D: Well, *Casual* did a beat for it. The song he did is where the idea for the album jumped off. Flea did a song on there otherwise known as *A-Plus*. We call him Flea.

Prince Paul did a joint on there.

SW: Yeah, I just played the song off of *Handsome Boy Modeling School* featuring you and *De La*...

D: Yeah, do you like the other one I did?

SW: I like both of them a lot. But I only had time to play one so far... I can't find your old stuff, I should've brought it from home because someone must've ganked the copies from the station.

D: Ahhh! Little Tricks.

SW: Take it as a compliment. I get calls all the time asking when your stuff is coming out. Like I'm supposed to know.

D: Well, the albums been done so basically were just waiting for the deal to go through. The album cover is printed, everything, ready to go.

SW: So what's gonna be on the cover?

D: It's kinda hard to explain, but the concept that we have for it is done by *Aeoreal*, the design company that did the cover. The idea we had for it was to make one side of it calm, then the other side like really busy with a lot of stuff going on, picture wise.

SW: Both sides of the Brain, basically.

D: It's pretty big. The cover is completely covered with stuff. There's a couple of character drawings that we and my homies came up with.

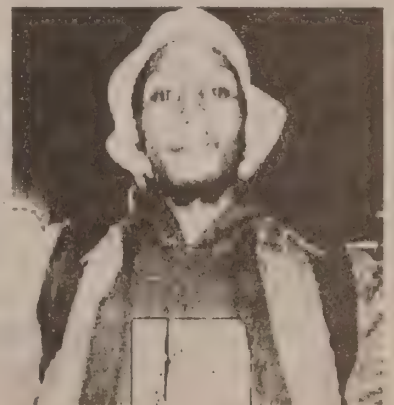
SW: Check it out, I remember when I first saw you on TV. You were on *Pump it Up* with *Sista D*.

D: Yeah, with *Leaders (of the New School)*.

SW: Yeah, it was like '92, I was in the 7th or 8th grade up way past my bedtime, and I remember you playing a pinball game. I wanted to ask you how you think rap has changed since '92 when you first dropped.

D: Well it's gotten more commercial for one. The stuff that's coming out on labels. Which only makes sense, that's what naturally happens, it becomes a product and people is trippin' off making the most money they can. Know what I'm saying cause the company's don't listen to music. Also, the underground has gotten a lot bigger, in general there's a lot more emcee's, millions. With that there's more underground acts and a few more commercial. There's a lot more underground acts and an audience that wants to listen to that. There's more audience too.

There's some people that just like the Southern stuff, there's some people that just like what they here on the radio, the pop stuff, there's some people that only fool with the underground. Me personally I listen to what eversound cool to me. It don't really matter what is





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And people don't really focus on skills anymore, its almost backward to where if you sound like someone else that must be cool and is what's expected. People are Like, 'Oh that's the way your suppose to make money', or, 'That's the way your supposed to rap'. They just accept it cause everybody's doing it and the people who follow along and do it get paid too.....Hold on all right.

(Del put me on hold for 3 seconds while I updated the listeners to whats going on.)

D: Man, this Wrestle Mania game is so sick.

SW: Have you been playing all this time? You must be an expert if you can do both at once.

D: Nah, I just paused it. I can't play and talk at the same time, I could but I wouldn't be able to pay attention too good. Hold on one second again.

SW: He's putting me on hold to do a body slam again, he must be in the middle of a suplex. Del's multifaceted.

D: Alright bet.

SW: Can you freestyle and play a game at the same time?

D: Not as good as when I'm not playing a game.

SW: You could juggle some bowling balls, drink a glass of milk and still be rocking the Playstation, huh.

D: Not quite, you try to do more than one thing at once, you could do them, but you'd be splitting your attention between more than one thing, you know. So each one is gonna lose a little bit of the effect you want to get.

SW: You talked about the mainstream, more commercial ization, the underground. Where would you say your music lies?

D: It depends on what kind of projects I'm working on. I've got 3 different projects I'm working on. Them 3 albums I just told you about. The solo project the one with *Casual* and the one with *Automator*. Those are 3 different types of things. For my Del album, I kinda want that to be more universal. That's the way it's always been. The stuff I'm doing with *Automator* is a little bit over peoples head's. I come more creative with that. I got some stuff to say too. It ain't just ca ca. But it might be just a little bit too deep for people. Then the stuff with the *Casual* that's more rough,

I'm more focused on the antagonistic part of my personality.

SW: Antagonistic meaning, pissing off other rappers, or other people.

D: No, not necessarily, I mean more serious, instead of the fun loving, funny type songs that would be on the Del album. With Del I try to have half and half, the whole range.

SW: Both sides of the Brain, basically. Are you saying that, in order to appeal to the masses you have to water down your material so it's not over peoples head's?

D: I don't believe that cause Pharoa Monch's stuff is blowing up too. And too the average person that's not simple.

Ahh...but you know what? On his single he did kick his rap slower and more at a pattern where people could follow what he is saying.

SW: That's true cause his delivery can get really crazy.

D: If you listen to his album he can get just as crazy.

In brand new ways. Damn near every song, he comes with a new little style. One love, to that fool he came tight. You know what? That's kind of like bridging the thing. People are sick of listening to the same old thing all the time. It's like if anyone gets through and has something different, people are gonna be interested cause it don't sound like everyone else. Just a little bit different from whats the norm and giving them something they can get with.

SW: Is that what you think artists should aim for these days?

D: Nah, because if you want to be successful you can't lose people neither. So that's why I got different projects. Oh, I got another project called *Achilles Heal* that I'm working on. That's strictly just straight up traditional Hip-Hop stuff. Basically just freestyle.

SW: Traditional means different things from different people.

D: Well, just freestyling, stream of conciousness type raps. There was a moment back in time where that was important.

SW: Why did you call it *Achilles Heal*?

D: *Achilles Heal* is like a weak spot. Cause that's what it is and that's what the projects about. A weak spot for other emcees.

SW: So your using a skill that's a weak spot for other people.

D: For other rappers. It's some battle type stuff. But it's just for





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fun. If I got a song and I'm talking about an emcee, that's just what I'm doing. I'm not trying to talk about anyone in particular. I'm just having fun with the words and sh*%.

SW: You dropped your first album in '92 then your second in '94, then there was a long interval before *Hieroglyphics* came out. I know you were still busy doing things, but how come you didn't have anything that was well distributed?

D: I was working on *Future Development*. Now it's on our internet site. When I was working on that album I got dropped from the label. The first thing that happened was Electra was going through a whole lot of label shifting. Electra merged with East-West. And now Electra, East-West, and Atlantic are all one conglomerate. It's called WEA, that's the initials of there names. They have little subsidiary companys too that are part of them. So East-West is a subsidiary of WEA. And East-West lost out on some money so they merged with Electra. During that time, as you can imagine, a lot of artists was getting cut. They had to make room. So after I did *Future Development* I got dropped. My A&R left the company. *Dante Ross* was my A&R and he bounced from Electra. Which I can't blaim him for. Sometimes people get mad about that type of thing.

SW: So was *Dante Ross* basically your hook up at Electra?

A: Yeah, that's who had my back. He basically signed me to Electra. As I was saying other people might have asked, "Why is he bailing out on me?" But as you could see from what I'm saying, Electra wasn't looking too cool. I wouldn't want to work there neither. So it was a blessing in disguise that I got dropped, cause it's so much better now. It took a little more work; I had to tour a lot, I had to promote the album myself, I had to go a long time without having any money. But now is the time. Doing that set us (*Hieroglyphics*) up for this. Now I've got my own label that's why I've got so many projects I'm working on.

SW: Besides the industry, how have you changed personally since your first album came out?

D: I've more or less returned to the center of what I was really about. The first album really captured what type of person I was. Then by the second album I kind of got lost in all the bullcrap. It kind of made me a bitter person. So that's why the second album came out like that.

SW: When you say 'lost in all the bullcrap' do you mean in the industry, or growing up:.....?

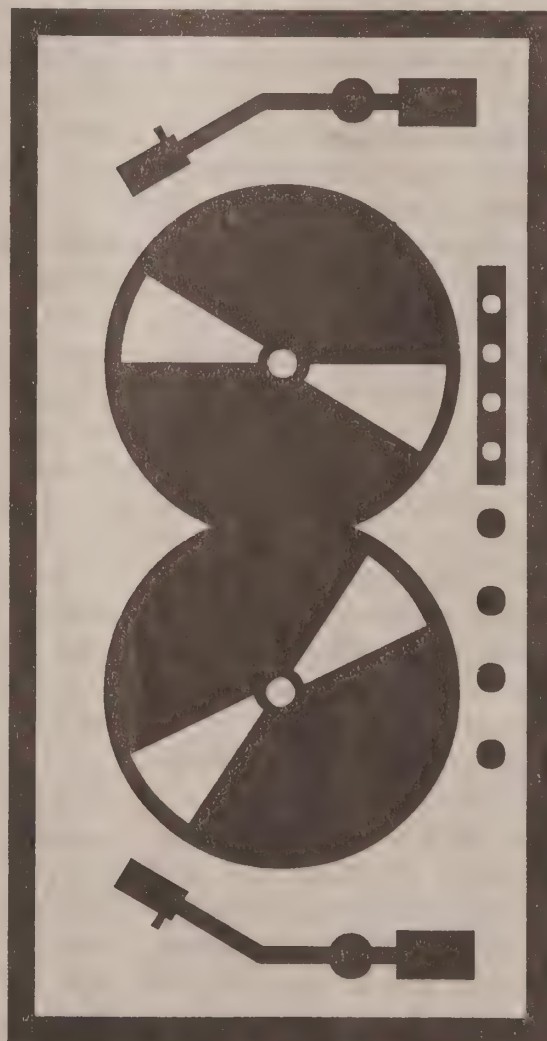
D: Both. Growing up, being on my own for the first time in my life. Plus the industry. Having to deal with all this stuff, trying not to get big headed, trying not to get upset when things aren't working out.

SW: Having some money in your pocket must have contributed to that?

D: Yeah, well the money wasn't really one thing that ever hell of excited me. Of course I like to have money so I can get stuff, and pay rent and all that, but that was never a major motivation for me. Actually, now it plays a bigger role cause I got more to worry about. But I'm not worried about making millions immediately. I'll be cool as long as I'm prospering, know what I'm saying. But, getting back to your question, I feel like I've changed and became wiser to distractions since my first album came out and at the same time I've gone back to a mentality I had on my first album.

SW: Well good looking out. And I'll be doing my part to promote your new music and your new album. I don't mean to put you on the spot, and I understand either way but can you bust for us?

Del put me on hold one final time. This time it was to get his drum machine. He cued his beat up then proceeded to bless us all with a 2 minute freestyle (twice as long as it takes to make minute rice). After the interview was complete, I'm pretty damn sure Del unpaused his Sega Dreamcast game and continued on with one of his favorite pass times.....video games.





an interview with

Conducted by BigAsh

Two hip-hop interviews in one KDVIationS (check out Milk Crate Bandit's interview with Del tha Funky Homosapien)! Through the wonders of email, I (BA) had the chance to interview the Marginal Prophets, the Noble Def G (NDG) and K-squared (K2)—Jeff Kramer and Keith Knight silly! Keith's a cartoonist and NDG, well...read on to find out what he does.

BA: How did you come up with the group name?

NDG: Originally, I wanted to go with the name "The Usual Suspects". (This was a long time ago, before the movie with that same name came out.) Keith, very wisely I might add, thought that a name like that would conjure up a gangsta/criminal image in peoples' minds - something that we definitely are NOT. So, once that name was scratched, I just kept turning it over in my head. Structural, grammatically, "The Marginal Prophets" is very similar to "The Usual Suspects": same number of syllables, very similar sounding names, etc. I don't know where it came from, it just kind of came as I was ruminating on The Usual Suspects.

BA: What's up with the new album? When will it be released?

NDG: Oy! Well, here's the good news: We're writing. We've got more good songs being written, being "developed" than ever before. A few of them are done, and if people want to check them out they can go hear some stuff at www.MP3.com/MarginalProphets. We're especially pleased with how

"Comin' to Get You" turned out.

But, when will we put them all on one disc remains a big question. The first thing we want to do is amass a good collection of new tracks. Then, we've got a lot of options we need to think about. 1. Do we want to put it out ourselves, like we did our first release, "Twist the Nob"? (Gamma Ray Records is us, for those that don't know.) 2. Do we want to find someone else, a well-established independent record label (for example, Loose Groove up in Seattle, Pop Smear here in the Bay Area, maybe even Epitaph if we're really lucky) who will put it out for us? Or, 3. Do we want to hold off on a full-length release, and pick three or four of the best new tracks, put them on one disc, and use that as a tool, a "calling card" to shop it to a major label? Ultimately, we want to be on a major label if for no other reason

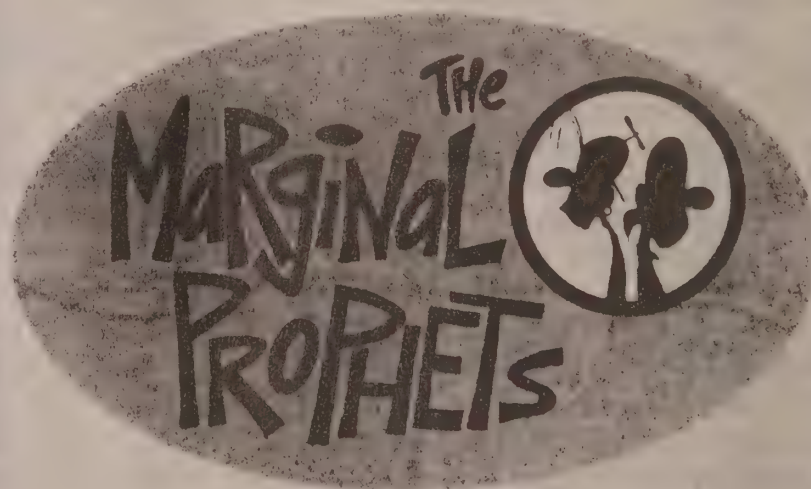
than we want to be able to make a big budget music video, and to tour internationally (Europe, Australia, Japan, etc.)

While it certainly is POSSIBLE to tour

the world on your own, we don't have that kind of money. I know it's very popular to bash majors these days, but, from a business point-of-view, it's pretty impressive to watch them work. I mean, when (if) they get behind something, they can really force it down the media's throats. For me, personally, I want as many people to hear the songs/raps I've written as is possible. The most effective way to do that is still through radio (although hopefully the internet will change that soon.) The only way you're getting any kind of substantial radio air-play is if you're on a major.

Call me vain or shallow if you must, but I want my raps to enter peoples' minds, their subconscious. I want some kid to lose his/her virginity in the back seat of a car while there's a Marginal Prophets song on the radio. I want people to be like, "Yo, that song was good when it first came out, but now it's getting Over-Played on the radio!" Think about Len with "Steal My Sunshine". I'm not saying that was a great song - far from it - but damn, that track was EVERYWHERE this summer. How many people did bong hits, got completely drunk, or dropped acid or Ecstasy while that song was playing? It boggles the MIND! Do I want that for one of my songs? You betcha!

BA: Have you "musically progressed" since "Twist The Nob"? Does this al-



bum differ in sound?

K2: The sampled stuff is more



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complex...and we're also using a lot more live instrumentation, involving more of the band that we've put together for our live shows.

NDG: When we first started "Twist the Nob" we had no band: it was literally just me and Keith coming up with lyrics and loops, and Jamie (Lemoine) doing beats and production. So, we relied almost totally on samples. (There's two cuts that are "live" on the *Twist the Nob*, but the rest are all sample-based.) And we love sampling. I was heavily influenced by all 1986 - 1992 type of Hip-Hop: Anything Rick Rubin worked on, De La Soul, Digital Underground, Paul's Boutique by the Beasties, hell, even Tone Loc and Young MC. Back then, everybody was using someone else's loop as the basis for their song; that's where we started from.

Now, we've got a band. And sampling has become a very expensive sport, that only the Puff Daddy's and Dr. Dre's of the world seem to be able to afford. As a result, this album features a lot more "live band" stuff. We're using our own musicians on a lot of the cuts. We're also sampling ourselves - taping the band playing, then cutting that up and looping it. We'll still probably throw in 2 or 3 "traditional" sample-based tracks, but they won't be the majority of the album.

BA: Are you comfortable "staying independent"?

K2: Creative-wise, yes. financially, no. we're looking for a sugar-mama that'll throw lots o' cash our way to produce the new cd.

BA: Who are your inspirations?

K2: Musically: Prince, Digital Underground, the Beastie Boys, Run-DMC, the Clash and Cameo.

NDG: Ultimately, it all comes back to Run-DMC. People hear a lot of Beasties in us, and there's no denying it, but I don't think people realize just how much Run-DMC there is in the Beasties. They don't know their history completely. There is nothing that hits like a Run-DMC cut. That stuff came out and just blew everybody's minds wide open. The

Beasties were the first to jump on it, but all props must be given to the originators.

Having said that, I personally owe a lot to the Beastie's Paul's Boutique album. Aside from opening me up to a world of sampling, the Beasties were some of the first to demonstrate that rap didn't always have to be about bragging and boasting. (Props to KRS-One for the same reason. His tracks like Beef and Love's Gonna Get Ya really opened me up to a new style of rap, one where any topic could be rapped about, not just how tough you were, how much money you had, people you shot, bitches you screwed, etc.) People may not realize it now, but back in '89 it was pretty far out to hear someone rhyming Challenger with J.D. Salinger. That just wasn't being done back then.

Also, there are two very specific songs that opened me up a lot about writing. Freaks of the Industry by Digital Underground, and Lovesick by Gang Starr. Instead of being disconnected ramblings, random firings from an over-active mind, these cuts had a structure and told a story. If you listen to our songs like Girlfriend is the Best of Jackin' the Box, you can totally hear the influence of these tracks.

Really, there was such an explosion of good Hip-Hop back in '89, which was the same year that I moved from NYC to SF, that it was impossible not to get caught up in it. Yo! MTV Raps was on the air, Tone-Loc and Young MC were moving millions of units, De La came out, Paul's Boutique came out, Too Short put out *The Ghetto* (his best cut ever, I think) etc., etc. It was a great year to be listening to music, and since I had a chance to leave all that was familiar to me back east and re-invent myself when I moved out here, I was drawn to it.

PLUS, Rap was the only music where what was being said, the lyrics, actually mattered. Pop was empty, fun, if you didn't know the lyrics it didn't matter. Hip-Hop was all about listening to what the rapper said. To me, as a writer, that made an impression.

BA: Who do you like hearing today? Is there any band you would like to tour with?

K2: Skunk Anansie. Great rock band from England that should be huge over here...but Americans have very poor taste in rock bands these days.

BA: What's with Keith and sheep?

K2: It's purely sexual. try not to look into it too deeply.

BA: How about your proposed cartoon series for Nickelodeon?

K2: Just chugging along with it. It's taking so long, I know. The initial phase, all the written stuff, will be finished by the end of January and then I have to sit and wait for them to decide on whether they want a pilot or not. If it's a go, it's time to look for an animation director and then I have to start writing the script. It is extremely labor intensive. I'm doing lots of writing and drawing, but it's been fun. People can keep up to date on my work at www.kchronicles.com once the website is finished. (hopefully by feb. 1st).

BA: What's happening with Keith's new book of comics?

K2: The new book, "Fear of a Black Marker", will be out in the first week of February.

BA: What the hell does the Noble Def G do (seriously)?

NDG: My attorney advises me not to answer this question.

Seriously, in the past I have delivered bagels for a SF bagel shop, I've worked as a Production Assistant on movies, commercials, and music videos (including LL Cool J's "I'm that type of Guy".) I temp at a number of offices (law firms, real estate, ad agencies) throughout San Francisco.

I also do a lot of freelance writing. I have worked on some direct mail pieces for small ad agencies, and I have a couple of columns in an on-line men's magazine called Rouze.com. I do comic book reviews and the occasion recipe.

BA: Were any of you in bands beforehand, and if so how did they influence your sound today?

NDG: I used to play bass guitar in a



The Marginal Prophets

Conducted By BigAsh

An Interview With



hard core punk rock band in New York City. We were called The Sticism Band. I joined them as a bassist after they were already established, so please don't blame me for the name. This was around 1983/84. We played a lot of CBGB's Hard Core matinees (Sunday afternoon shows) with bands like Murphy's Law and The Cro-Mags. We also opened up for The Ramones once. That was cool.

Their sound (mostly '77 punk) didn't really influence me with The Prophets. But I think the greater influence was just showing me how much fun I could have playing music on stage in front of people. After moving to SF and not having that experience, I started to miss it. That desire to be on stage, plus having the need to express myself, was what made me want to get a band together out here.

K2: I was in a band for about a year back in Boston just before I moved out to San Francisco. It started out as a joke, but then we won a battle of the bands contest and people were telling us that we had something special. It was 1989, and we were a full band (drums, bass, electric guitar), two rappers and a turntablist..and a lot of folks had never seen that before. I would've stuck around and pushed the band, but a couple of the guys in the group weren't totally committed, so I left for the West Coast, knowing that I would be in a band out here that was similar to it somehow, someway.

other folks were the first to start playing a whole lotta hip hop on our college station back in 1984. (Salem State College, Salem Massachusetts) we ended up getting thrown off the air and I remember the general manager saying to me at a party, "that rap shit sucks. It's just a fad. It'll never last." when he saw my band in '89 he was practically begging us to let his band open for one of our shows. That fuckhead.

BA: What's the state of Bay Area hip-hop and do you feel your band has a strong force in it?

NDG: If you're talking about the stuff that sells well that comes out of the Bay Area (E-40, Skratch Pickles and their projects, etc.) I can assure you that we have absolutely not effect on that whatsoever. We're not even a blip on that radar screen.

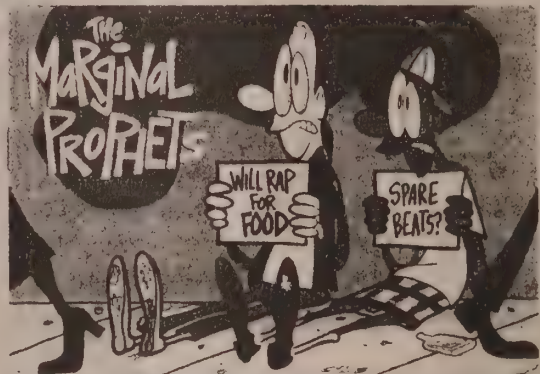
But, as far as bands on our level, or bands that are coming up, groups like Most Chill Slack Mob, New Dilaz, MackHand, Felonious, etc. I think we rate pretty high. We've won a Wammie from the SF Weekly (no big deal, but at least it is an acknowledgment), we get invited to play showcases and festivals,

BA: I read Keith did college radio back in Boston. What was the atmosphere and artistic control like back then? Were you forced to play certain music?

K2: Oh y e a h . . . my cousin and I and a few

etc. I know that we can usually get a good night in the local clubs (a Friday or a Saturday) and we have good relations going with most of the groups that I've mentioned, groups that are still trying to break out of the underground. I think people follow us and are interested in what we do, just not necessarily the same numbers of people that some of the other, better known bands have. Really, we've never been part of the Bay Area Hip-Hop scene. We kind of do our own thing, and it leans more towards a Rap-Alternative crowd (like Fun Lovin' Criminals, Beasties, etc.) than a hard-core Hip-Hop crowd. Honestly, in my experience, hard-core Hip-Hop heads don't want to hear white people rapping, no matter how good they might be. They see a white face and they dismiss it immediately; it's that simple. I saw a bunch of heads giving William Upski

shit (he's a writer, not a rapper) when he spoke at Tower Records once; they didn't even want to listen to what he had to say - he was white and as far as they were



"Twist the Nob"

cerned he had no business speaking on Hip-Hop. (They were fools, because Upski is a very knowledgeable writer and speaker, but unfortunately a lot of times the fools are in the majority and set the pace for what music is popular). There is always going to be an audience for the gangsta/playa/hustler kind of rap that sells really strongly in the Bay Area (and other places, obviously) and we're never going to tap into that. And even groups that aren't doing that stereotypical rap shit, groups that are



KDVIATIONS WINTER 2000



trying to expand Hip-Hop - like Del or Mystik Journeymen - their audience isn't into our shit either. We're too commercial sounding for them, not underground enough.

So, by carving our niche, we've managed to isolate ourselves from just about everything out there. We do our thing, we make songs we like, and obviously people are buying it and coming to our shows otherwise we would've hung it up a long time ago.

K2: There are some great artists here in the bay but most folks will never hear it. Some folks are high profile, the Invisibl Skratch Piklz, Spearhead, the Coup and the Living Legends crew are doing good and that's cool. But then there are great bands like Mackhand and Kofy Brown that need to be seen and heard. The bay area is going through a bad period of cover bands and guitar bands right now. Every festival they have is "noise-pop" this or white-trash that...anything to keep the funk out. and our band is nothing but a persistent hemorrhoid on the ass of hip-hop in the bay area. we will never fully disappear.

BA: Did you ever get in trouble for the samples you used in "Twist The Nob"? You guys found the funk in odd, but kickin' places.

K2: Nope. Bring on the lawsuits. We could use the publicity.

NDG: Finding the funk where most folks don't know it exists is one of our greatest pleasures. We love fuckin' with peoples' perceptions and expectations. You don't immediately think of funky grooves when you say Tori Amos or Lynyrd Skynyrd to someone, but somehow we've managed to make them work. BA: Is there any difficulty in touring? Do you enjoy the Bay Area/Sacramento circuit? What's up with the few all ages shows you do?

NDG: The only difficulty is that we're still fairly unknown. Most people only want to see bands they've heard of. Despite the fact that you're giving us this interview, we still fly below most peoples' radar. Yes, we've gotten good press, yes we've accomplished quite a

lot, but there's so many more bands who are much better known than we are: Dilated Peoples, Jurassic 5, heck, even Papa Roach!

We would love to do more all ages shows. Believe me when I tell you that I love young girls! The problem is, at least in San Francisco, the authorities have done a wonderful job of cutting down the number of all ages venues. The all ages clubs in SF are all big joints: Slim's, The Fillmore, The Warfield, Great American Music Hall. We simply don't have the draw to justify getting into those places. There are a few clubs that will occasionally do all ages shows (Bottom of the Hill, Cocodrie) but the clubs take on a bigger risk, monetarily, with the all ages crowds. Clubs make their money off of alcohol sales, and they know they're not going to sell as much liquor when they do an all ages show. Plus, they have to hire more security to insure that no one under 21 is drinking alcohol, and raises their expenses.

Also, for a while there, there was a real stigma against Hip-Hop. It was hard to do Hip-Hop shows anywhere.

As far as Sac goes, the places we play simply don't seem to be all ages joints. G Street Pub in Davis, The Press Club in Sac. For a while there, we were getting to know the folks at Newcastle Productions, and they were promoting all ages shows, but they've since closed down their business. Jerry Perry with Alive & Kicking won't return my phone calls - I must have left 10 messages.

To be blunt: We would love to do all ages shows up in Sac/Davis. That is really who our audience is. If anyone who is reading this knows about all ages venues in the area, or if they are putting together an all ages show, contact us! Also, you

could call Brian McKenna over at Abstract Entertainment - on our behalf - and tell him you want to see us play in Sac. Maybe if he gets enough phone calls he'll be motivated to bring us up. K2: I like playing the bay area and all. Sacramento is nice too. I don't like San Jose though. We've never had a decent show in San Jose. I don't care if we ever play that city again. I wish we could play more all ages shows but they're hard to get and the ones that Jeff used to book in the past were beyond pathetic. If you ever see us playing an all ages show these days...go! cuz they're rare opportunities..and nowadays, they're almost always at great venues.

BA: Do you want to give out any contact info for booking/ mailing lists?

NDG: We love hearing from folks; audience reaction is the only thing that gets me through the bullshit of dealing with "the industry". If people have internet access and want to hear our stuff, they can listen to tracks from "Twist the Nob" at MarginalProphets.IUMA.com. They can hear newer stuff at: www.MP3.com/MarginalProphets. Also, anyone can contact us with questions, opinion, etc. at gammaray@slip.net.

If you want to talk to Keith about his cartoons, try: keeflix@hotmail.com.

Anyone who sends us their name and address will get a "fun-kit": stickers, comics, mini-poster, and whatever else we've got around that day. Plus, if you don't have email, but still want to be part of our mailing list (or if you just

want some FREE stickers and stuff) send your name and address to: P.O. Box 41-0582, San Francisco, CA, 94141.

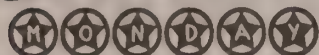


K-squared
(left)
and the
Noble Def G



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Alt. w/



Midnight-2:00am

Dac Teleco

Irrelevant Radio Network

"Pompous bullshit for fleas"

Alt. w/

DJ Tanner

Zigzag ha

"Ingredients: water, electronic, experimental and noise, garage, surf, spices. Dose: Take once every other week."

2:00-4:00am

The Bottom Feeder

Sittin' on Pondwater

"Usually a lot of hip hop, but sometimes a little trip-hop and some other ish. Come on in and chill with me."

4:00-6:00am

Addrienne

"Mainly a funk show. But you'll definitely be hearing some low-down blues, trip-hop, spoken word, and lounge funk thrown in the mix."

6:00-8:30am

DJ Boring

DJ Boring is Happy

"Indie pop and synth pop for your busy modern life."

8:30-9:30am

The Pat McGilvray Show

"Hosted by a King Hall law student, this talk show features commentary on social, political, and environmental topics from a progressive angle. Calls are welcome."

9:30-Noon

DJ Nix

Kitty Kat Sex Crime

"Music that makes you perverse"

Noon- 2:30pm

Brian

Music for the Birds

"I play Rock n' Roll, Garage, Punk, Indie, and subgenres: no-wave, new-wave, surf, instrumental, novelties, noise... probably not all in one show, but tune in! Other genres/ subgenres may be explored too for a fairly eclectic mix."

Alt. w/

Sondra

Genetic, Synthetic.

"Distortions of congeniality/ vibrant images and surreality/ the confusion of mortality/ perhaps a mental abnormality."

2:30-5:00pm

DJ Toasty

Japanese for Everyone: Dangaio's Resurrection

"Heart of Darkness': Dangaio returns to challenge DJ Toasty at the Red and White Battle. Armed only with Gassan, can Toasty defeat the fallen Kami once more?"

5:00-6:00pm

Printed Matter On The Air-Hosted by Elisabeth Sherwin

"Local writers and authors are interviewed. Past guests have included graduates of UC Davis who have published books (Robert Clark Young, One of the

Guys) plus professors who publish general-interest works (Kevin Johnson, "How Did You Get To Be Mexican?") and interesting local residents who have published (Stanley Robinson, Peter Beagle, Laura Reese)."

Alt. w/

Panic Attack- Hosted by Jeff Kravitz

"Attorney and guests discuss the things that make people panic: drugs, sex, race, religion, politics, war, death, and more. Panic, don't panic, panic...listen to Panic Attack!"

6:00-8:00pm

Todd Urick

Hometown Atrocities

"Underground rock n' roll from indie rock to hardcore, from the 60's to the present, with emphasis on new releases, punk, and garage."

8:00-10:00pm

Erich Zann

Chthonic Punishment

"Death industrial, dark ambient, power electronics, industrial noise, and everything in between and related. Destructive sonics and claustrophobic atmospheres with random bursts of calm beauty and lazy soundscapes...music for withering."

Alt. w/

Jackie and Kassia

The Slumber Party

"Expect the best in hip-hop, house, trance, drum&bass, lounge, etc. Live mixing by DJ's from the Sac and Bay areas!"

10:00-Midnight

dr_XeNo

TeK-IndUced EUPHORIA

"Electronic-inclined, mixed music for hedz on the know!"



Midnight-2:00am

Mick Mucus

Mick Mucus' H.C. Party/ The Chicken Years

"Celebrating 4 years in the same lousy time-slot."

2:00-4:00am

N-Cognito and the Mad Hatter

101 Things to Huff

"Single Green Hermaphrodite seeks compassionate paperweight for long summer walks along the boardwalk and romantic yodeling sessions."

4:00-6:00am

DJ Scooter

Charting the Nth Dimension

"Ambient, Trance, and Experimental. Emanating from a twist in the fabric of space, where time becomes loop."

Alt. w/

Angela & Jaai

Sniffin' Glue w/ Your Mom

"Rockin' to the best of punk, oi, hardcore, ska, disco, rap, folk, and your mom."

6:00-8:30am

Dave Stone

Jazz Delerium

"The Hardcorest jazz around from Blakey to Walton to midgets playing piano."

Liz

Dance-A-Thon

"Fun, poppy indie rock and punk that will make you want to stand up and get down."

8:30-9:00am

Making Contact

"Produced by the National Radio Project in Oakland, this international radio program seeks to create connections between people, vital ideas, and important information."

9-9:30am

This Week in Science - Kirsten Sanford

"This new show will detail and discuss major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level. Listen and learn about this week in science."

9:30-Noon

Boy R.D.

Family

"An Open Talk Forum for the Gay Community Spliced with the Pleasures of Electronica."

Noon-2:00pm

Michael Mercury

Center of the Universe

Astrology Talk Radio

2:00-4:00pm

Steve 'n Bill

Pleated Quit Protector

"Safe as milk, if by 'milk' you mean high explosives."

4:00-5:00pm

David Ogilvy

Head Cleaner

"Improvisational multi-source mixing."

5:00-6:00pm

Dr. Art's Psych Nation -Hosted by Dr. Art Magana

"Dr. Art addresses how many aspects of our lives, including our politics, our art, our architecture, and our literature as well as our problems, can be considered from a psychological perspective. Listeners hear information about mental health and resources which will enhance their wellness."

Alt. w/

Millennium Watch -Hosted by Roseanne

Decristoforo

"Please know that the year 2000 is the last year of the millennium. 2001 is the first year of the new millennium. No new millennium this year. Wait until next year. Stop spreading lies. A long-running show on KDVS."

6:00-7:00pm

Steven Edberg

KDVS Radio Theater

"Original, locally produced, and classic radio plays."

7:00-8:00pm

Aggie Talk

8:00-9:00pm

Hard Hat Mack

6581 SID

"Hard Hat Mack invites you to check out the ultimate in modern electronic music: 6581 SID, a weekly program devoted to music created on the Commodore 64 home computer. Every Tuesday night at eight you'll hear an hour of the most radical SID tunes, from



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1982 to 2000 and beyond!"

9:00-11:00pm

Justin and the Evil Spider

All That

"Studying mediocrity on a weekly basis."

11:00-Midnight

Scott Soriano

Scott Soriano's Rock 'n Roll Hour

"Rock n roll from the worst to the worst and even worse than that."



Midnight-2:00am

Erich

Rock N' Roll Suicide

"Indie, punk, gothic, pop, electronic."

2:00-4:00am

Jeff Cole

The Bateman Flink Fan Club

"A wide variety of music types including jazz, blues, delta blues, bluegrass, funk, groove and maybe experiment a bit with spoken word."

4:00-6:00am

Alex

Restoration Software

"An eclectic mixture of electronic music from hip-hop to house."

6:00-8:30am

Bill Wagman

Mr. Wagman's Neighborhood

"A mix of folk, country, roots rock, international and the occasional piece of cheese."

8:30-9:30am

Proletarian Revolution

Hosted by Sayed Sadat

"This program concentrates on the numerous aspects of society which are ruining the lives of people in the U.S. and the world. Facts and numbers are provided to support my own personal feelings. Political, social, and economic factors and their role in society are discussed. Current events are analyzed and possible solutions to problems are offered."

Alt. w/

Q&A with D&A

Hosted by Dylan Leek and Aaron King

"Talk show on human rights violations, war crimes, corruption, and destruction of the environment. You'll frequently hear interviews with experts in various subjects. Public events are promoted and organizing methods are discussed."

9:30-Noon

DJ Porta Irie

The Reggae Roots Show

"Playing the Best in Roots Reggae, Dancehall, and a whole lot of Dub."

Noon-2:00pm

Keith Henderson

The Tan Bark Slide

"A progression from the melodic to the abstract over the span of the show, with an emphasis on the psychedelic and recent releases."

2:00-4:00pm

Pablo Ortiz

Tango and Humanities

"Tango music and humanities interviews."

4:00-5:00pm

Horacio Corro

Free Subversion

"Rock in Spanish (and if there is more room: Punk, Industrial, Electronic, and Heavy in English)."

5:00-6:00pm

MedLine

Hosted by Jenny Hu

"A show looking at health concerns of the local community. Listeners are encouraged to call with questions and comments."

Alt. w/

El Grito del Pueblo - New!

Hosted by Eddie Salas and Memo Durgin

"Local and national Chicano/Latino community expression."

6:00-8:00pm

DJ V SX

Digital Clipping

"If you're hearing this show then I guess society didn't collapse. Either way you'll hear post-apocalyptic electro-industrial and power noise."

8:00-10:00pm

DJ Tao

The Insomniac Jungle Show

"Mostly a mix show of Jungle and Drum and Bass,...mostly. A representation of Urban Breakbeat music culture. Featuring live mixing and occasional guest DJ's. Droppin' new releases and classics. Big-ups to all Junglists!"

10:00-Midnight

Soundwave AKA The Milkcrate Bandit

Hip Hop Wreck Center

"Hip Hop the way it's meant to be heard. Fresh new music, freestyles and new stuff you haven't heard. The most wreck you can catch without an airbag."



Midnight-2am

Jonathan Greathouse

Homegrown House

"Funky, sticky, smelly, Fresh House and Techno beats."

Alt. w/

Father Greg

The Lord's Sermon

"The heaviest Death Metal and Black Metal around!"

2:00am-4:00am

The Jestre

Eclectic Magic

"Mostly Techno/Electronica for the happy raver"

4:00-6:00am

DJ Stridex Pad

Problems Abound

"Every time a friend succeeds a little piece inside me dies. Tune in if you can relate."

6-8:30am

Janie

Mohawk Fetish

"Fighting bad radio."

8:30-9:00am

Counterspin

Hosted by Janine Jackson and Steve Rendall

"A weekly radio show from Fairness and Accuracy in

Reporting (FAIR), Counterspin provides a critical examination of the major stories every week and exposes what the mainstream media might have missed in their own coverage. By combining lively discussion and thoughtful critique, Counterspin is unlike any other show on the dial."

9:00-9:30am

Cooking with Madeline

Hosted by Madeline Kenefick

Hear tips on making great-tasting and good-for-you food that won't break your budget. Madeline uses fresh, seasonal ingredients prepared the easiest way. Instead of structured recipes, she'll offer guidelines that encourage you to get food to come out just the way you like it. Vegetarians and carnivores are welcome to call in with questions. Guests will include local professional cooks, UCD students and home cooks, as well as representatives from the Co-op, Farmers Market, and supermarkets

9:30-noon

Big Ash

Bowl O' Chili

"All styles with an emphasis on Oakland/ Bay Area artists and Southern Soul-Blues. Plenty O' Dancin'!"

Noon-2:30pm

N-cognito & Prayoodsitiboonlert

Dwarfs Against Facism

"Get out your chessboard and bowl of candy, but don't forget your Barney videos."

2:30-5:00pm

James

Art Through Sound

"Noise"

5:00pm-6:00pm

Speaking In Tongues

Hosted by Richard Estes and Ron Glick

"A unique show featuring labor, environmental, social and political realities affecting those locally as well as globally. Callers are welcome and interviews are regularly scheduled. Will this be on the exam?"

6:00pm-8:00pm

Kris P. Helicopter

The Grateful Dead Hour

"Listen up, Hippies!"

8:00pm-10:00pm

Megan

Chicks & Cars

"Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freakouts, but well before they became mechanics and lawyers."

10:00-11:00pm

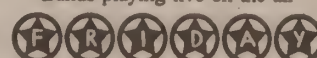
KDVS Top Ten

"Based on weekly airplay"

11:00-midnight

Live In Studio A

"Bands playing live on the air"



Midnight-3:00am

DJ Rijk

Säitekin Suklaskuoretettua Paskan

"Usually a hardcore/grind show focusing on no scene in particular. Sometimes I wimp out and play rugged motor city rawk and roll or 77-83 punk rarities."

KDVS 90.3 FM WINTER 2000 Program Grid

Live Internet Broadcast - <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Dac Teleco-"IRN" alt. w/ DJ Tanner - "Zigazig ha" ECLECTIC	Mick Mucus "H.C.Party/ The Chicken Years" ECLECTIC	Erich "Rock N' Roll Suicide" ECLECTIC/ ROCK/ INDIE/ INDUSTRIAL/ PUNK/ HARDCORE/ ALTERNATIVE
2:00AM	The Bottom Feeder "Sittin' on Pondwater" HIP-HOP	n-cognito and the mad hatter "101 things to huff" ACCORDIAN SPEED METAL	Jeff Cole "The Bateman Flink Fan Club" ECLECTIC
4:00AM	Addriene FUNK/ BLUES/ SPOKEN WORD/ TRIP-HOP	DJ Scooter - "Charting the Nth Dimension" ECLECTIC/ INDUSTRIAL alt.w/ Angela and Jaci "Sniffin' Gluew/ your mom" ROCK/ SKA/ PUNK/ HARDCORE/ OI	Alex "Restoration Software" HIP-HOP/DRUM AND BASS/ HOUSE
6:00AM	DJ Boring "Dj Boring is Snoring" SYNTH POP/INDIE POP	Dave Stone"Jazz Delerium" JAZZ alt. w/ Liz "Dance-A-Thon" ROCK/INDIE/ PUNK	Bill Wagman "Mr. Wagman's Neighborhood" FOLK/COUNTRY/CELTIC/ ROOTS
8:30AM	THE PAT MCGILVRAY SHOW	MAKING CONTACT THIS WEEK IN SCIENCE	PROLETARIAN REVOLUTION ALT. W/ Q&A WITH D&A
9:30AM	DJ Nix "Kitty Kat Sex Crime" JUNGLE/ BROKEN BEATS	Boy R.D. "Family" GAY TALK FORUM/ ELECTRONIC	DJ Porta Irie "The Reggae Roots Show" REGGAE
Noon	Brian "Music For The Birds" ROCK/GARAGE/PUNK/INDIE alt.w/ SONDR "geneticsynthetic" EXPERIMENTAL/ROCK/HIP-HOP	Michael Mercury "Center of the Universe" ASTROLOGICAL TALK RADIO	Keith Henderson "The Tan Bark Slide" PSCHEDELIC SONGS/SOUNDS
2:30PM	DJ Toasty "Japanese for Everyone: Dangaio's Resurrection" J-POP	Steve and Bill "Pleated Quilt Protector" ECLECTIC	Pablo Ortiz "Tango and Humanities" TANGO
5:00PM	PRINTED MATTER ON THE AIR ALT. W/ PANIC ATTACK	MILLENIUM WATCH ALT. W/ DR. ART'S PSYCH NATION	EL GRITO DEL PUEBLO ALT. W/ MEDLINE
6:00PM	Todd Urick "Hometown Atrocities" SURF / PUNK / HARDCORE / ROCK / NO FUN	Steve Edberg KDVS RADIO THEATER AGGIE TALK	DJ VSX "Digital Clipping" INDUSTRIAL/NOISE
8:00PM	Jackie & Kassia-"Slumber Party" HIP-HOP/ELECTRONIC/LIVE DJ'S alt w/ Erich Zann - "Chthonic Nefesh" SHOGGOTHS	Hard Hat Mack - "6581 SID" COMPUTER MUSIC 9:00pm Justin & the Evil Spider "All That and Then You Die" PUNK 11:00pm	DJ TAO "The Insomniac Jungle Show" DRUM AND BASS/JUNGLE
10:00PM	dr_XeNo - "TeK-IndUced EuPHoriA" LIVE DJ/PA'S	"Scott Soriano's Rock n Roll Hour" ROCK/ INDIE/ ALTERNATIVE	Soundwave aka The Milkcrate Bandit "Hip-Hop Reck Center" HIP-HOP

THURSDAY

Jonathan Greathouse - "Homegrown House"
HOUSE/TECHNO
alt. w/
Father Greg - "The Lord's Sermon"
METAL

The Jestre - "Eclectic Magic"
TECHNO/ELECTRONIC/
INDUSTRIAL/EXPERIMENTAL

DJ Stridex Pad
"Problems Abound"
JAZZ/ ROCK/ PSYCH

Janie
"Mohawk Fetish"
PUNK/HARDCORE

COUNTERSPIN
COOKING WITH MADELINE

BigAsh
"BigAsh's Bowl O' Chili"
BLUES/ SOUL

n-cognito and Prayood Sitiboonlert
"Dwarfs Against Facism"
CHILDREN'S FAVORITES

James
"Art Through Sound"
NOISE/AVANT GARDE

SPEAKING IN TONGUES

Kris P. Helicopter
"The Grateful Dead Hour"
HARD ROCK/ HEAVY SOUL

Megan
"Chicks & Cars"
ROCK 'N' ROLL

KDVS TOP TEN

LIVE IN STUDIO A

FRIDAY

Rijk
"Säätëkin Süklääkuoretettua Paskää"
PUNK / HARDCORE

Heather
"Anything Rock"
ROCK/ INDIE/ FOLK/
ROCKABILLY/ PUNK

Drew C. - "The Real Mary Poppins Hour"
PUNK/ROCK

Sean P. Syrup
"Global Beat My Monkey"
ECLECTIC

HEALING VOICES

Donkey Flybye
"Some Things a Gorilla Can Do"
INDUSTRIAL/PUNK/HARDCORE/CLASSICAL/METAL/SURF/JAZZ/OUTSIDER

Noon News

Claudia Acevedo
"Sin Fronteras"
REGGAE/ ROCK/ INDIE/ PUNK/ POP

DJ Who & DJ Stutter
"Not Offbeat"
INDIE ROCK/JAZZ

SEX TALK ALT. W/ THE NEO-CHEMIST'S GUIDE TO
REAL LIFE FOLLOWED BY HEALTH ADVOCATES

Cal
Aggie
Sports

Dr. Chriss and the Dust Devil- "NO Need To Sleep" PUNK
alt. w/ Jeffrey Fekete- "Today's Aberration, Tomorrow's Fashion"
ECLECTIC

SATURDAY

Pirate & A.O.D.
"Greasy Shorts Punches Your Groin"
METAL/PUNK/HARDCORE

~~3:00pm~~
Kelly Groove & Erupt
"United State"
HOUSE/JUNGLE/BREAKS/
TRANCE/ACID JAZZ
alt. w/ DJ XX and the Skillless Czar
"Gene Deering"
ECLECTIC/ HIP-HOP/ JAZZ

Martha Noble- "Reflections"
GOSPEL/CONTEMPORARY
CHRISTIAN

~~7:00pm~~
Ray Jensen
"Patent Applied For"
ROCK/BLUES

Robyne Fawx alt. w/
Peter Schiffman
"Saturday Morning Folk Show"
FOLK/COUNTRY/CELTIC/BLUES

Steven A. Scott & Lucero
Cabral
"Canto Nuevo y Tradicion"
LATINO

~~3:00 pm~~
Gil Medovoy
"Crossing Continents"
WORLD

Fast Eddie and El Memo
"La Onda Xicana"
LA MÚSICA DEL BARRIO

DJ Tyrant and DJ Pubes
"Donkey Punchers"
HIP-HOP

JOE FRANK

SUNDAY

Punk Roge
"NEONATE - Newlife"
PUNK / HARDCORE / MET/
EMO / CRUST / OI

Mario
"Blues Thang"
BLUES

Aliane Murphy /
Bobby Henderson
"Songs of Praise Gospel Program"
GOSPEL

~~8:00am~~
Bernard Benson
"In Focus and Perspective"
TALK SHOW/CHRISTIAN MU

Gary Saylin alt. w/Rich Black
alt. w/Mindy Stever
"Island Radio Cafe"
REGGAE / JAZZ /
SKA / ECLECTIC / HAWAII

~~1:00 pm~~
Damany Fisher & Alex He
"No Room For Squares"
JAZZ/SPOKEN WORD

~~4:00 pm~~
Brian Faulkner
"Nothing Exceeds Like Exce:
PSYCH/ PROG/ DRONE/ NO
WHATEVER

~~7:00pm~~
J.D. Esq. & Angel Child
"Front Porch Blues Show"
Acoustic (7-8pm)
Electric (8-10pm)
BLUES

~~10:00pm~~
Timothy J. Matranga
"Kicksville 29 B.C."
ROCK N' ROLL/PSYCH



KDVIATIONS WINTER 2000



Intense is the word. Quite possible \$3000 worth of collectible records each week."

3:00-6:00am

Heather

Anything Rock

"Indie rock, folk, rockabilly, maybe a little punk"

6:00- 7:00a.m.

Drew Cunningham

The Mary Poppins Hour

"Punk rock at its finest. 80's to 90's, UK to USA"

7:00- 8:30a.m.

Sean Psyrrup

Global Beat My Monkey

"I ge enige en nu ge en nu ge en us sat tur ra la re ze en men"

8:30- 9:30a.m.

Healing Voices Hosted by Samme Samareta

"A call for building tolerance, self reliance, self esteem, nonviolence, and personal healing to co-create a better you and eventually a planetary transformation. We explore community and global issues, spirituality from different disciplines, and alternative kinds of healing the mind, body, and soul."

9:30- Noon

Donkey Flybye

Some Things a Gorilla Can Do

"Outsider music from AMM to Zorn, from pounding drums to people screaming about hating cops to one long note that goes on about 20 minutes. Does anybody really like this stuff?"

Noon- 1:00p.m.

NEWS

1:00-3:00p.m.

Claudia Acevedo

Sin Fronteras

"Spanish rock from all over the world including but not limited to pop, reggae, ska, punk and hardcore with the occasional Basque and Portuguese rock."

3:00-4:30p.m.

DJ Who and Stutter

Not OFFbeat

"Listen to us while you eat. A perfect soundtrack to the tune of Coltrane, Quasi, and the candlelit quiche. Features recipes, dinner etiquette, and proper tabletime sprezzatura. Bon appetite!"

4:30-5:00p.m.

The Neo-Chemist's Guide to Real Life

Hosted by Sean McWhorter

"Every two weeks get the update on the SOTA at UCD. Science and the politics of science as seen by a chemist."

Alt. w/

Sex Talk: Peer Counselors in Sexuality (4:30)

Hosted by Jennifer Wong and Christy Sadesky

"The lowdown on down low from UC Davis students in-the-know"

-followed by-

Health Advocates (5:00)- Hosted by Steven

Chamberlin, Soorin Banersi, and Ashlyn Simmons

"What's the best medicine? UC Davis students reveal the secret."

6:00-10:00p.m.

Cal Aggie Sports

Bust out the horns, Aggies.

10:00p.m. - Midnight

Dr. Chris and The Dustdevil

No Need to Sleep

"Your ears will bleed and your radio will blow up as you listen to two morons discover rock-n-roll"

Alt. w/

Jeffrey Fekete

Today's Aberration, Tomorrow's Fashion

"A tasty stew of mixed genre brand new additions to

the KDVS stacks"



12:00-3:00a.m.

Pirate and A.O.D.

Greasy Shorts Punches Your Groin

"Punk, metal, thrash, hardcore, grind, talk, verbal abuse, random incoherence, belching, give-aways, a game show, regular listeners calling and pissing us off. Listen and tell a friend"

3:00- 6:00a.m.

Kelly Groove and Erupt

United State

"The very best in house, jungle, trance, techno, and breaks. Live mixes to keep you going all night!"

Alt. w/

DJ Double "X" and The Skillless Czar

Gene Deering

"Music to put your head to bed"

6:00-7:00a.m.

Martha G. Noble

Reflections

"I hope to share inspiration in a power greater than oneself thru music, prose, poetry, etc."

7:00-8:30a.m.

Ray Jensen

Patent Applied For

"Rockish Blues with a propitude for electric guitar, cheesy lyrics, and carnival stunts."

8:30-Noon

Robyne Fawx alt. with Peter Schiffman

◆ **The Saturday Morning Folk Show**

"Folk, folk-rock, country, celtic, blues, roots-rock"

Noon-3:00p.m.

Steven A. Scott/Lucero Cabral

Canto Nuevo Y Tradición

"Latino folkloric, traditional and revolutionary; Afro-Cuban & Latin Jazz"

3:00-6:00p.m.

Gil Medovoy

Crossing Continents

"India's Far East, Mediterranean, Mid-East (Folk and Classical)"

6:00-9:00p.m.

Memo Durgin and Eddie Salas

La Onda Xicana

"Public service/ affairs and music of the Chicano/ Mexicano people"

9:00-11:00p.m.

DJ Tyrant and DJ Pubes

Donkey Punchers

"The infamous donkey-punchers are back with special

donkey-punching guests"

11p.m. to midnight

Joe Frank



Midnight - 2:00a.m.

Punk Roge

NEONATE-New Life

"Tune into 'Neonate' where the chaos is free with the tickets to give away, live on air phone calls, Food Not Bombs info, D.U.M.P. info"

3:00-6:00a.m.

Mario Robles

Blues Thang

"Old Blues-New Blues"

6:00-8:00a.m.

Aliane Murphy and Bobby Henderson

Songs of Praise

"Gospel"

8:00-10:00a.m.

Bernard Benson

In Focus/Perspective

"'In Focus' solving problems of students and the community in light of scripture- each week a different guest.

'Perspective'- religious rock bands, religious plays and religious music."

10:00-Noon

Gary Saylin

The "New" Island Radio Café

"Variety (Folk to International), Hawaii (traditional to contemporary Island) and Reggae (mostly new releases)."

1:00-4:00pm

Damany Fisher & Alex Hein

No Room for Squares

"Jazz and spoken word."

4:00-7:00pm

Brian Faulkner

Nothing Exceeds Like excess

"Psych/prog/drone/noise/whatever, with an occasional emphasis on the underground music scenes of Japan and New Zealand."

7:00-8:00pm

J.D. Esquire and Angel Child

The Front Porch Blues Show (Acoustic Version)

"Acoustic, Delta, and early Chicago blues for the downhome blues lover. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists."

8:00pm-10:00pm

J.D. Esquire and Angel Child

The Front Porch Blues Show (Electric Version)

"This show is a medley of contemporary blues with a special emphasis on Chicago blues, You'll also hear R&B, big band blues, jazz (the blues side), zydeco, soul, gospel, and blues that aren't easy to classify."

10:00-Midnight

Timothy J. Matranga

Kicksville 29 B.C.

"Rock 'n Roll at it's rawest; garage, punk, psych, early 60's through the present."



Hard Hat Mack spoke with legendary composer Rob Hubbard, famous for his pioneering music written on the Commodore 64 computer. Born in England, Rob now works for Electronic Arts in Redwood City, California. He appeared on KDVS by telephone on September 28. During the conversation, various Hubbard tunes were played in the background. The interview has been edited for clarity and continuity.

HH: Have you done any radio interviews before?

RH: No.

HH: This is your first one...that's great! Maybe we could start by talking about what's new at Electronic Arts where you're now employed.

RH: Electronic Arts is pretty excited about the

new Playstation 2 that's coming out next year, so we're trying to figure out what we need to do to support it. We just try to upgrade the quality of everything we do in terms of the quality of sound effects and the quality of music. Right now we're on the down-trail of our product cycle for this year, so getting towards Christmas we'll be thinking about what we need to do in order to ramp-up everything for next year. Come January we'll be starting to get into the thick of things again with all the products we have to get out for next year.

HH: What exactly is your position at Electronic Arts?

RH: My position is Audio-Technical Director. I'm involved with basically all the products that come out of the Redwood Shores office and with all the scheduling of resources for all those projects and what technology we use and what technology we should be using and inventing and moving ahead with.

HH: What were some of the first things you were doing on the Commodore 64?

RH: Like everybody else, the first things I did were not audio related. I was much more interested in getting things on the screen and moving things around. That was the first thing. Then I was writing a few things in BASIC to move things around and quickly moving to assembly language to move things around and do animations and things like that; graphic effects and little things.

HH: So the Commodore 64 was the first computer that intro-

duced you to all these programming techniques. Basically, you started from scratch with the Commodore.

RH: Yeah, right on the 64. Exactly.

HH: What was the first video game that you remember playing?

RH: The first video game? I don't even know if it's available, but the first thing was a sex game called "Wanda" or "The Adventures of Wanda," which was a BASIC program.

They obviously kept writing the game until they ran out of

memory and then the game just suddenly stopped. It was pretty funny.

HH: You didn't expect it; you just got to this one point and all of a sudden it stopped?

RH: Yeah, the game just suddenly stopped because I guess they filled up all the memory, so that was it. It was a pretty hokey game but it opened up all

the possibilities of things that you could do with these machines.

HH: You're originally from England and now you're living in Redwood City, California. Could you talk a little bit about the transition from England to the United States, what your impressions were then and now of our society and culture?

RH: Moving to the U.S. is a huge culture shock for anybody moving from Europe. There are lots of preconceptions and stereotypes that you're used to in Europe that are definitely not the case once you move over here. There are some great things about the United States that I think Americans take for granted. You don't have a rigorous class system in the United States, which for somebody from England is extremely refreshing. The opportunities for people here I think are much greater here than they are in a lot of other countries. If you're prepared to basically knuckle-down and learn your skills and go to college, you're gonna get a good job. So, I think that was just really surprising when I saw that here.

HH: So it's much tougher in Europe. There are a lot of people here in the United States who think that a lot of improvements could be made to various aspects of our social system.

RH: Yes, but I think that people here don't appreciate some of the good things, you know, because they take it for granted.

HH: That's an interesting perspective. Let's talk about SID music. We're listening to Crazy Comets right now. This was

**INTERVIEW WITH A SID
LEGEND...
SOME WORDS WITH ROB
HUBBARD...
CONDUCTED BY HARD
HAT MACK...**



a game that I was never introduced to, but I do like the music a lot. Maybe you could talk about the game a bit?

RH: The game was based upon this kind of a spiral geometry shooter, basically a shoot-em-up with spiraling bullets and things like that, with different further elements going on. I haven't seen the game for fifteen years or something like that. My recollection is a little vague.

HH: Now we're listening to the Commando theme tune. This was one that I was very familiar with; I played the Commando game quite a bit.

RH: You played these on a real 64 or with a PC emulator?

HH: Actually, I got a Commodore 64 in about '83, or it could have been '84. It was a Christmas gift from my parents. I didn't even get a disk drive until maybe a year later, and then I got into video games but I never quite got into programming. But yeah, I played Commando on the real C-64 along with a lot of other great games. It was a really fun scene at the time. I guess I was in early teens. One Man and His Droid is up now, one of my favorite tunes and also quite a mesmerizing game. I actually didn't play it until very recently, on a real C-64 of course. It's really quite an interesting game and maybe I'll just let you talk about it a bit.

RH: One Man and His Droid? For the life of me, I cannot remember anything about the game.

HH: Basically, you're a little creature and you're herding these other little creatures into a box. You're in a big maze and you need to get them into a certain box located in the maze. On the side of the screen it shows you order in which you need to put these things in there, but it's really tricky because they keep popping back out. The feel of the gameplay really matches the feel of the tune, which is kind of a frantic, running-around game, similar say, to Monty on the Run which we heard a bit earlier. I recorded these tunes off the SIDPlay emulator with the new reSID engine which gives, I guess to my ears, a little bit more of an authentic sound. What is your impression of the SID emulators?

RH: I think they're really good. If it wasn't for any of those emulators I would never hear any of this old stuff again. I still have an old C-64 but I haven't hooked it up for eight or nine years or something. I don't have any of these tunes archived anywhere. I had all my stuff archived in the UK, which along with some other stuff — it's a long story, but it all got lost.

HH: Did that bother you a lot at the time?

RH: No, not really.

HH: You were done with SID music and had moved on to other things.

RH: Well, I knew that most of that stuff was available through the emulators. If there was ever a case where I needed to address any of those old tunes, then I could at least find out what it was.

HH: Thanks to the High Voltage SID Collection crew in particular. They've done an incredible job of archiving this

music and providing extensive documentation. Your own comments are located in the SID Tune Information List [STIL]. The HVSC is where I get all the tunes from and on pretty much every show I like to give these guys credit for doing such an amazing project. I don't know if you're aware of this, but there's a way to hook up a PC to a Commodore 64 and actually control the SID chip directly. There's a fellow by the name of Adam Lorentzon, in Sweden, who wrote a program for the Commodore called SIDloader, and then another fellow named Joe Foerster, from Hungary, who builds these PC-64 cables. These guys supplied me with these materials, so now it's possible, using the emulator engine, to control the actual chip in the Commodore with a PC. So that's definitely a step in a nice direction. I'd like to ask you, Rob, what are your thoughts on the continuing interest in SID music? Does it surprise you?

RH: It does surprise me a lot. As soon as the Internet started to get popular, like three years ago, odd e-mails would suddenly pop in - it was really surprising. Most of them were fairly positive. For me, the whole C-64 era was really pretty exciting. Most people don't understand it because they weren't around at the time; they weren't involved with it. It was really a fun time because it was a period where people would do all kinds of crazy things and there were no rules in this business, which has evolved into what is now pretty much mainstream entertainment.

HH: It's transformed into a business...

RH: Well, it was still a business then, but people were doing all kinds of crazy stuff and there were weird people involved who were almost kind of like crooks and gangsters, you know.

HH: Expand on that a little bit!

RH: (laughs) I don't want to go into that too much. The fun part was that there were people writing all kinds of games and all kinds of really weird music. Some music was really conventional, but there was a lot of very creative stuff that, to me, was very unique for that period.

HH: Why do you think SID music became so popular in Europe as compared to the United States?

RH: I think it became a cultural thing. It became a very widespread kind of culture, and as the community grew a lot of people got to know each other and I think it spread that way.

HH: We're listening to Rob Hubbard tunes in the background here, and right now we're hearing International Karate. We've also heard tunes such as The Last V8, one of my favorites - very nice rhythm and bassline in that one, and very nicely arranged. We also heard a Crazy Comets remix from 1997 which appears on the Back In Time CD. This was a remix project you were involved with, with Chris Abbot and some other people.

RH: Yeah, it was kind of an experimental thing. I think he's still working on a follow-up to that. [The Back In Time 2 CD



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has since been released; see www.c64audio.com for ordering information. - HH]

HH: Maybe you could describe the process you used to compose your tunes.

RH: Those early tunes were pretty much married to the driver; they were written in 6502 assembly language. So, the music was very closely related to that and it was all hexadecimal assembly language statements with different labels that represented different phrases. With the early assemblers, of course, you'd only put four characters and you always tried to reduce the number of characters per label because it took up memory. Later on, when the assemblers got better, you could actually substitute the hexadecimal with labels that made a bit more sense. Some of the other stuff was done kind of cross-platform through a PC, in which case you could write proper, meaningful labels for a lot of this stuff and make it a little bit easier to write.

HH: And by "labels" what do you mean?

RH: Assembly language labels, you know, different equates. A 'C' in music translated into assembly language is \$3C and the octave above that is like \$48 - it's amazing I can still remember this stuff - the octave below that is \$30. You can equate that to labels like C2, C3, C4 and have phrases which describe sections of music like `versel` for your verse, `verselbassline` and things like that.

HH: What about the temporal arrangement of the sounds and notes? How does all that work?

RH: That's all done pretty much through the driver. The SID is just a really, really low-level synthesizer chip so you have to write software to control all those parameters. That's where all the tricks come from, like all the modulation routines to do all the vibratos and the pitch bends and all those little tremolo effects. All that's done through the code.

HH: So, you were writing all these effects and complex arrangements and sounds in raw assembly code.

RH: Yeah.

HH: It's a lot different, I guess, from the way a lot of modern electronic music is composed, by hitting some buttons and whatnot. It's a totally different process, but it's still computer music of course. Let's talk a little bit about your experiences playing in bands and learning music when you were young. What sorts of bands were you in?

RH: I started off in rock bands and cover bands when I was like eighteen, as soon as I got out of school. Later on I was in other bands where I was primarily acting as a band leader where I was writing arrangements and doing other kinds of more professional jobs, rather than just being on the road and playing rock music.

HH: What were some of these early paying jobs that you had?

RH: Well, the early jobs that I did were basically just straight rock bands doing covers and playing on the road and things like that.

HH: What sorts of music were you listening to at the time?

RH: Whatever was popular, generally, in the early 80s. Then I went to music college, and had a very strong interest in jazz. I listened to a lot of jazz and a lot of electronic music.

HH: Could you talk about some of those electronic artists you were into?

RH: People like Jean Michel Jarre, Larry Faust, Kraftwerk. I also listened to a lot of pop music at the time, so you'll hear a lot of Police influences and things like that creeping in.

HH: What music do you think influenced your sense of rhythm the most?

RH: Late funk stuff in 1980, I guess, and then the electronic stuff that was happening with bands like Depeche Mode.

HH: It really shows through in your arrangements and your drum rhythms, and your bass lines as well.

RH: Well, you know, part of that is dictated by the fact that you have such limited resources. The way that you have to write, in order to create rich textures, you have to write a lot of rhythmic kinds of stuff.

HH: Because the SID chip only has three voices, you had to pay attention to those limitations.

RH: Exactly, and it's easier to try to make it sound a lot fuller and like you're doing a lot more if you use much shorter, more rhythmic sounds.

HH: It almost has a similarity to Bach. You played piano when you were younger. Did you learn Bach pieces and play them?

RH: Yeah, yeah. The Inventions and the Preludes and Fugues and all that stuff.

HH: When you were young, did you enjoy playing the piano for other people or were you shy about that?

RH: I was always pretty shy about that.

HH: I can sympathize.

RH: It gives you a very good grounding, though. Later on, I studied a lot of classical music.

HH: You mentioned in an interview published in the Commodore Zone that some of your later tunes tried to push the SID chip too much. Could you explain what you meant by that?

RH: I thought that if you tried to do too much, in the sense that you were trying to do something better than what you did before or tried to push the envelope of what you were trying to do with the code or something of that nature, then you kind of risked losing the music. I felt that that was something I did later on and I kind of lost it completely.

HH: What was happening at the time when you were getting out of the SID scene and getting into other things? What sorts of things were you turning towards?

RH: The big thing for me, around about 1987, was when people were talking about compact discs - they called it "optical media" then, you know. That was the technology that I wanted learn about and get into and that's one of the main reasons why I wanted to join Electronic Arts and move



to the States. I guess it was really kind of a hunger for wanting to move on to different things and learn different things.

HH: What's important to you in a video game, then and now?

RH: I really thought that Jeff Minter's stuff was awesome back then. The Mutant Camels, and Revenge of the Mutant Camels, and that kind of stuff was just a lot of fun. A lot of the programmers were finding things out about the hardware and little tricks to fool the hardware into doing things that maybe it wasn't supposed to do and different ways to get more out of the box, most of which led the way to what we saw in the late '80s and early '90s. It was a pretty exciting time.

HH: And nowadays, how do you think computer games have changed? Is there still a sincere focus on interesting gameplay or do you think that has been compromised by the tendency to rely too much on fancy graphics?

RH: Yeah, I would tend to agree with that. I think the trend has been away from that, towards having a lot of instant appeal to the buyers at the expense of some of the other things that people used to do related to gameplay. The other thing is that people who buy games today don't really care about what happened in the '80s and they're only used to whatever their culture is today. That's what they know.

HH: There's no perspective or any real memory or appreciation for the old times. I shouldn't say none, because there really does exist a vibrant scene for vintage games and computers. Let's talk about the role music plays in your life these days. Do you still listen to a lot of music? What about composing?

RH: I'm really pretty quiet on all fronts these days. I don't have a lot of time to actually sit and do any writing. I haven't really written a lot of music since about '93 or '94. But I think about it every two or three days, you know. Right now, it's

a question of what my priorities are, like Electronic Arts.

HH: Have you given any thought to possibly getting back into music composing, maybe when things aren't quite so busy for you later on?

RH: At some stage I would like to do some serious writing, but the problem I have is with the finances of doing something like that. I would want to use a real orchestra.

HH: So, no more SID music for Rob Hubbard, in other words?

RH: No, I'd want to do something pretty much orchestral or maybe some jazz stuff.

HH: It's difficult these days, it seems, for musicians to make a living making music. What tips would you have to people who are just getting into it?

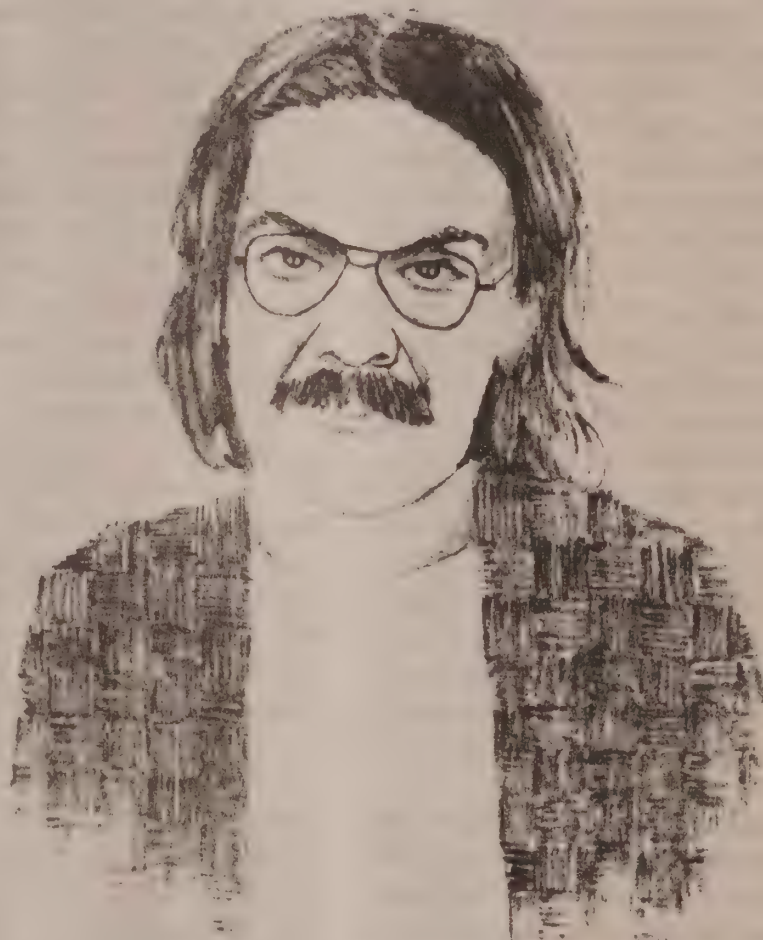
RH: If somebody wants to earn money writing music, my advice would be to go to college and get educated because that always helps. The broader you are, in terms of your skill set, the better chance you have of being able to make money writing music.

HH: What do you think is important in writing good computer music?

RH: You've got to have some sense of melody and direction in what you're doing. Otherwise, if there isn't any kind of sense of melody or

about where it's going, it's difficult develop that, with all the other electronic techniques, to make it sound coherent. In other words, it's really easy to write two bars of stuff that really doesn't go anywhere, and then if you're really not careful you end up with ten minutes of stuff that sounds like the same two bars that didn't really go anywhere.

HH: One of the strong points of your style is that you really pay attention to making intelligent arrangements, and so it goes beyond just having a nice melody, because as you say it's not going to work if you just repeat that bar over and



artwork by: Janie Lozano



over. Complex arrangements, especially in SID music, are very nice to hear.

RH: Yeah.

HH: What are your feelings on the political process and the presidential election coming up?

RH: (laughs) I'm the worst person in the United States to ask about that! I'm a resident alien but I haven't taken the oath to be a U.S. citizen yet. I can't vote.

HH: So, legally it won't matter to you but certainly you must have some impression of what's going on?

RH: There's a huge void in my education regarding the political process in this country. I understand about the primary and all that kind of stuff, but as far as being affiliated with one way or the other, I'm pretty neutral. I don't pay that much attention because I'm much more interested in what's going on globally than with the President or with the politics here.

HH: What, in particular, globally, would you say?

RH: Oh, like global economics, you know. Obviously, that affects any investments that I have so I'm more interested in some of that stuff. The global economy and the global unity is much more interesting to me.

HH: Do you think things look hopeful, as far as the global economy goes? I know a lot of people are kind of nervous about it and critical of global economics and the expansion of the free market.

RH: Well, I don't think there's anything you can do to stop that. The expression is "the horse has already left the barn."

HH: I understand your point. What about your feelings on the millennium bug?

RH: I think that the millennium bug is probably going to affect a lot of Eastern European countries and Russia more than it's going to affect a lot of other countries. I think it's been way over-hyped in the United States as a problem. I really don't expect as big a problem as they've been saying.

HH: Who's the living person you most admire?

RH: That's a tough question. If I could step in to somebody's shoes it would be probably a top conductor. Those are the most musically gifted people on the planet. It would be a Michael Tilson Thomas kind of person.

HH: So, music is still important to you even though you might not have so much time to be involved in it directly.

RH: Yeah, I admire those persons. I think they've got probably the most fun occupation and they also have a deep appreciation of what happens in music, more than anybody else.

HH: What was the happiest moment in your life?

RH: I don't know; there have been quite a few.

HH: How about the worst?

RH: The worst was probably when my father died, I would say.

HH: What about your general feelings towards the future of humanity? Do you feel bleak about it or are you hopeful?

RH: Overall, I'm pretty hopeful. I think there are some things going on with science and technology which are going to be extremely interesting for the future generations - things for them to look forward to that probably we won't see.

HH: And you still have that Commodore 64 tucked away in a box in your office.

RH: Yeah, I do.

HH: The Commodore scene survives through the 21st century.

RH: It's pretty amazing.

HH: Are you surprised to hear SID music on the radio?

RH: Yeah, I'm very surprised.

HH: Does it surprise you that many people consider you to be the ultimate hero of Commodore 64 composing? Is it strange to you or do you generally get a positive feeling about that?

RH: The whole thing was pretty strange when it was happening. It took off like a rocket really very quickly. Most of the stuff I did on the Commodore happened between early 1985 and up to 1989. Over ninety percent was probably done in 1985, 1986, and 1987. During that period I was doing a lot of work.

HH: 'Round the clock programming at times, right?

RH: Yeah, absolutely. I was getting a lot of work and I was basically just cranking lots and lots of stuff out. I would sometimes go to bed at four o'clock in the afternoon just to get an hour of sleep. It was a very prolific period.

HH: It sounds like it was a very exciting time for you and a lot of other computer enthusiasts and musicians as well. We'll remember those times through your music thanks to the folks like the HVSC crew. Your works and the works of other SID composers is memorialized in these kinds of projects. I'm very thankful about that and a lot of other people are as well.



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STUPID BABIES GO MAD "Turbo Trash Frenzy" 7" EP (Acme Records)

This band is from Japan. Did their silly name give it away? If you hear this record, you will hear the trademarks of great Japanese hardcore punk leap off the vinyl and kick you in the ass. The Japanese hardcore punk aesthetic instills in every guitarist an important maxim: If you want to make a truly memorable record, you must perform at least one guitar solo per song. This record teeters on the edge of being a garage punk record and (dare I say...) old-school hardcore record at the same time. The Acme label is out of Boston, and it is the old Boston style that bears the biggest influence on the Stupid Babies sound. Is this record what would happen if Teenygenerate reformed to cover every Gang Green song from "This Is Boston, Not L.A."? I'm glad to hear more bands doing this garage-fuzz/hardcore amalgam: Smash Your Face, One Size Fits All, the Futures...

PAINTBOX "Singing, Shouting, Crying" CD (H:G Fact)

There's some hulabaloo surrounding the fact that Paintbox's guitarist is Chelsea from the much celebrated Deathside; that equals cred, I guess, but cred-boost notwithstanding, this is an amazing full-length release! From the beginning of the CD, I was floored by the intensity of Paintbox. That intro to the lead-off track "Oneside Surprised" rocks harder than any of those Detroit-styled Scandinavian bands, and the way it seamlessly shifted into definitive Japcore has not been reproduced since Lip Cream broke up. It's a slow day in my office as I am writing this, and all I can think of is how much I can't wait to drive the scenic route back to the house while I blast the new Paintbox CD in my car stereo. 45 more minutes left? Dammit! This is the most distinctive record I've heard this year. A full-length of the year nominee for sure.

NO SIDE/OUT COLD split 7" EP (Acme Records)

No Side from Japan is named after an LP by the legendary Comes, so you can bet that these guys pick up on the right influences. That this is on the same label as the "Turbo Trash Frenzy" EP by Stupid Babies Go Mad really makes me crave more; I sure hope Acme Records is no fly-by-night operation! If garage-fuzz-damaged hardcore is their forte, then I'm all ears for any future releases. No Side's lead-off song "No Insane" stopped me dead in my tracks. With all the top-echelon bands of this genre, you always catch yourself saying, "I've heard this riff before, but I can't place it!" Japanese verses and nonsensical catchy English refrains are a great formula performed with stunning effect here. If you haven't heard their previous LPs and EPs, you would think Boston's Out Cold were from Japan, too. Full-tilt, raging, early 80's Boston brand hardcore that is downright soaked in some

crazy, loud fuzz. They've got a new LP out right now on Kangaroo Records called "Warped Sense of Right and Wrong", which is just as ferocious and highly recommended as well. Of all the bands rooted in the early 80s, this is arguably the best from America.

DUDMAN/COMRADES split 7" EP (Denied a Custom Records)

I don't know why everyone's sleeping on Dudman... great bassist, stop-start fast-slow drumming, dual vocals (sandwich-in-throat-style trading off with natural middle C note shouts), hilarious lyrics, Infest-styled logo = crowd-pleaser for sure. This is derivative, of course, but it's a Japanese derivation! Tons of Japanese bands beat Discharge at their own game, and many more challenge Bad Brains, the New Bomb Turks, Napalm Death, etc. You will find no better rip-off artists concentrated in one geographic region. Well, here is Dudman. They're the first to mimic Spazz, and for the time being, they only have two records out. There's a slew of upcoming releases, so hop on this bandwagon before it gets into second gear. And it's on green vinyl, you collector scum! Go now!!! By the way, the flipside features some lo-fi Italian grindcore with a truly scathing vokill sound not unlike Giulio the Bastard on early Cripple Bastards recordings.

BRAINBOMBS "Genius and Brutality..." LP (Blackjack Records)

Well, it's not a new release, but it is in Vacuum's catalog under new releases right now. It must not be selling very well! Why the hell not? Dollar for dollar, no record in this catalog packs more punch for the buck! Tired of the phrase "sonic powerviolence"? Too bad! It describes this shit to a "T"! This is the purest form of sonic powerviolence. All nine songs are built from big, lumbering riffs that induce compulsive headbobbin', and the vokillist assaults you with drunken stream-of-consciousness shouts obsessed with murder. The VU meters are pinned to the right throughout the entire record! All but the most recent studio efforts by the Brainbombs is brilliant. I see copies of the other LP—"Burning Hell"—selling cheaply in the used section all the time. Their best moments are on hard-to-find EPs called "Live at Rock all, Oslo" which features a live recording of "Wishing a Slow Death" and their second EP called "Jack the Ripper Lover". If you see either EP, grab it! I guess the guy from Blackjack moved to New Mexico, so he must have jettisoned some of these to Vacuum Mail-Order to lighten his load. Isn't this fortunate for you? \$5 is a great price for this LP! I noticed that this record was reviewed by Hiram Max in a recent Maximum Rock n'Roll, which was the first time I cursed him for an inaccurate review. To attempt to do this justice, you've got a write an

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essay about it. Ever get so mad at someone that you just wanted to kill? And you had so much adrenaline pumping through you that you were trembling uncontrollably? Yeah, me too. Well, that's how I feel when I hear the Brainbombs. These early records are so violent and over the top that I practically get a PCP contact high from listening to it. Buy it today. Buy another for a friend.

BOULDER "The Rage of it All" LP (Lake of Fire Records)

I can't stop smirking every time I hear Boulder's guitarist launch into one of his guitar solos. They are so loose and retarded! You gotta love them because they tend toward excessive string-bending but they steer clear from Van Halen-style fingerpicking. This is the style pioneered in the 70's by Eric Bell and Scott Gorham of Thin Lizzy (but only pre-1978 Thin Lizzy!). I can see all of today's rock'n'rollers getting into this band for the wrong reasons. Could it be the commodification of Kiss? Could it be that Burger King commercial a few months ago with the Judas Priest song? Fuck those guys, man! And fuck the new Hellcopters LP, too, 'cuz this is the real true blue DIY rawk'n'roll-flavored heavy metal. This ain't no butt-rock, fucker! Boulder doesn't sing about girls in hot pants; they've got real problems... MENTAL FUCKING PROBLEMS!!! It's got a live recording sound (not sucky quality), juggernaut rhythms with Stooge-ly swagger, nihilistic lyrics, vocals through a guitar amp for extra angst, and LOUD-ASS guitar solos! In fact, the solos are dubbed in so loud that the rest of the recording suffers a 10dB loss! (Y'know the band Tapeworm from the "Killed by Death" vol. 9? It's like those solos! Another funny thing is the solos have a different kind of tape hiss than the rest of the music, just like an old Rose Rose record! Check the solo in the middle of "Brave It Out Christ" on their split LP with Sic.) My car has a really nice stereo, so sometimes I cruise up to stoplights with my windows down blaring this LP in my tape deck. When those solos flare up, I get some funny looks! I mean... shit, this is total reject music! When they see me rockin' out in my shirt and tie in my Toyota Cressida ('92 model, so it gets confused with a Lexus), people have to do a double-take. I need to get a Ford Ranchero or AMC Javelin with a Kraco brand stereo (the "K" in Kraco is for "Kwality") so I can have the Midwest metal reject air. Get this record and all their previous releases, too; they are all timeless masterpieces or slovenly DIY metal. Hey, I just used the word "angst" in a review; does that mean I can write for Rolling Stone, too?

NINE SHOCKS TERROR "Zen and the Art of Beating Your Ass" LP (Lake of Fire Records)

NINE SHOCKS TERROR "Mobile Terror Unit" EP (Havoc

Records)

Any band named for a Lip Cream LP already has good taste, and any band with H-100s bloodlines has good pedigree. Lip Cream's metal inflection is not part of the Nine Shocks repertoire, but these Clevo Japan-o-phile punks play fast, hateful, snotty hardcore with fast-changing overdriven barre-chord riffs, wild solos, and distorted vocals that is not unlike the greatest Midwestern hardcore from the 1982-1985 era: The Fix, Negative Approach, Mecht Mensch, etc. Several songs have appeared on previous 7" releases, but the recording quality is absolutely ace quality... louder and rawer. Mandatory. The new EP on Havoc contains three brand-new songs that don't disappoint and should be strongly recommended.

HANGNAIL/PO PROSTU split 7" EP

HANGNAIL/E.B.S. split 7" EP

HANGNAIL/PANDEMONIUM DIAOLICO split 7" EP

HANGNAIL/SCHNAUZER split 7" EP

HANGNAIL/JUDGMENT DISORDERLY split 7" EP

HANGNAIL/GAG REFLEX split 7" EP

HANGNAIL/SLOTH split 7" EP

HANGNAIL "Sexually Oriented" 7" EP

If you enjoy Nine Shocks Terror, you might get a real kick out of Hangnail from Painesville, Ohio. Aside from compilation tracks, what you see above is their entire discography which spans a little over a year. Hangnail unleash a potent lo-fi fury combining the rudiments of early-80's Midwestern hardcore, Japcore, and Polish punk. Vocalist Thugbad's lyrics and scowl are 100% pure snot! From the split with Gag Reflex, the song "Supersized" is a pissed-off rant sung from the perspective of a disgruntled fast-food patron who wants his way; it opens with a tape-recorded sample of a drive-thru order-taker and ends with Thugbad screaming "I wanna speak to the manager now!!!" Japcore themes abound in the lyrics, liner notes, and cover art of the records; scenes from Japanese bondage movies decorate the covers of the first two EPs, and prices are marked in yen for the split with Sloth which is subtitled "Underground Hardcore Fighters Do Act Violently." All of the records have been self-released by Thugbad on his own Hibachi label in very limited pressings. Most recently, Hibachi has brought us splits with E.B.S. and Po Prost. On the latter EP, the band adds a tinge of garage rock-n-roll to their violent arsenal, and Thugbad attempts to sing most of the lyrics in Español; on "El Noto Rojo", Thugbad mistakenly pronounces the title "RO-JOE". On the former, Hangnail re-records a "best of" set with tighter, faster playing beginning with the anthemic "Rise Up To Your Urge". Hangnail makes wise choices for bands on the flipside; Po Prost are break-neck-paced Polish hardcore; Florida's E.B.S. are fast and snotty like Hangnail; Pandemonium Diabolico are a mysterious

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sludge band which sounds eerily like Sloth; Schnauzer play metal-inflected sludge with hilarious stream-of-paranoid-consciousness vocals; Japan's Judgment Disorderly play speedy, thrashy hardcore with a heaping supply of feedback; Gag Reflex is a Painesville supergroup not unlike Hangnail; and Sloth are an incredibly intense slow-mo band in the vein of the Melvins "Ozma". (Hibachi Records, 497 Owego St, Painesville OH 44077-4122)

SLOTH/ANGRY HATE split 7" EP (no label or address)

Sloth's slew of split seven-inchers has consumed my imagination for the last year or two unlike any other slow-core band ... even Noothgrush, who still rate as a personal fave, so that's really saying something. Heaviness, mental retardation, and extreme rarity (editions as limited as 81) are the only constants on each Sloth recording, but you never know what to expect when you drop the needle into the groove. I must say this is the first time I've ever been let down by Sloth. Strong drumming, sick vokills, and odd breakdowns are their strong suits, but this EP is trying to do it all at once. Stephon Marbury Syndrome. Sloth completists-all twelve of us-will still look forward to the next release, but we won't put many miles on side A of this slab. Side B, however, is a very pleasant surprise for me. Angry Hate is a two-man attack of PCP-addled mutant treble-rock featuring Seth of Anal Cunt and Larry Lifeless of Killslug and Upsidedown Cross. This nihilistic noise is worthy of being on Bulb Records! This is for fans of Prehensile Monkeytailed Skink or Faxed Head. Bring on a full-length Angry Hate 7"!

CORRUPTED "Llenandose de Gusanos" double-CD (H:G Fact)

Musically, you expect downtuned glacier-paced grind and painful vokills in Español; usually, all you need to know about a new Corrupted release is (1) how long it and (2) how many songs does it have. This is just two songs ... one song per CD ... over two hours of music in all. Pretty indulgent! But this is not your typical Corrupted record! CD1 opens with about twenty minutes of somber piano scales which phase into about forty minutes of what Corrupted does best. They're at their most intense here. CD2 is a seventy minute instrumental with no drums or guitars! Imagine sixteen Stars of the Lid records spinning simultaneously and you'll get the idea of the menace that is "El Mundo". This is the perfect soundtrack to a half-speed mondo-genre flick concerned with mass-murder.

PARADE OF THE LIFELESS/NOISEAR split 7" EP (Mortville)
Buffalo, New York's Parade of the Lifeless feature ex-Avulsion personnel including esteemed professor of grindcore

mathematics Jim Dogg tha Funkee Homo Sapien, one of the steadiest and most creative drummers I've heard. The triple vokill phalanx of POTL isn't as deadly as Avulsion's, but they're spitting lyrics every bit as inspired; e.g. "Opposing teams symbolize obstacles in life that prevent you from attaining your concept of success/You hate them/The NFL commands you to fill our stadiums or your dreams will not be televised/Ticket prices justified by people's need for paragons ... gives way to enormous salaries" from "Doug Flutie Loves His Kiddie Porn". This is a lot more cerebral than your typical anti-jock backlash rhetoric. Albuquerque's Noisear play a less technical brand of grindcore with a more liberal helping of metal; they actually ride some of their riffs for a full measure sometimes. Good band to keep an eye on. If music is secondary to you, maybe you'll be thrilled to know that the first press is on clear vinyl.

D.R.Y./FLASH GORDON "We Are Speed Nuts" split CD (Oriental Noise)

"Bandana Thrash" is the new term for upbeat mid-80's inspired hardcore. The hallowed touchstones of the genre are L'arm, Ripcord, and countless other thrashers from all over the globe. With bands like Fishy and Crucial Section, Japan has established itself as the leading scene for this revisionist style, and this split CD is further testimony to their supremacy. Each band performs six songs of speedy thrash with a lot of heart and soul. D.R.Y. approximate the logo of D.R.I. and sound and fury of the "Dirty Rotten" LP. Flash Gordon amaze with a little more originality as heard on their EP side from the recent "Tomorrow Will Be Worse" 4EP box set on Sound Pollution. They step on a wah pedal every once and while! For those of us old enough to remember, and for some cool enough to dig it, this style of hardcore punk is a devotional music.

DISCLOSE/SQUANDERED split EP (Dan Doh)

DISCLOSE "Nightmare or Reality" LP (MCR)

Both new records by Disclose proclaim their sound as "Raw D-Beat Punk". By now, you know that they are Discharge-inspired, and they perform this style like their lives depended on it. I've always admired their pummeling drum sound and scathing guitar buzz. Everything is recorded at maximum volume so that the VU meters remain pinned to the right. Rather than more of the same, however, Disclose has focused on bringing the voice to the forefront, and the result is incredible. Kawakami has never sounded better; his visceral vokills have made this the most complete "D-Beat" unit on the globe. Play it loud!



CONCERT REVIEW

by Max Anders

The concert was held at Maritime Hall in San Francisco. The show started at eight o'clock p.m. with some unknown opening bands. The warm-up

lasted about one hour with two or three small bands playing. After this there was a surprise appearance by Pep Love and A-Plus from Hieroglyphics. They put on an amazing performance that started off with "After Dark" a

track of the "Third Eye Vision" album. They performed for about forty-five minutes, after which Bored Stiff performed. I had not heard of this group prior to the show, but their colorful style and creativity made them an important component to the show.

At about eleven thirty p.m. studio hands began to set up the Living Legends. To entertain the audience a solo was to follow.



Many of the hip hop shows that I have attended were a let down. I would go to the show with an expectation of how the band would behave on stage (this was formulated from the way the group acted on the albums I had heard). When I would see the band live for the first time they would be completely different. This show left me feeling great. When

the Living Legends performed, there must have been twenty five people on stage; all friends and family. All of the artists were very positive and the concert seemed like more of a party or reunion of

friends around a mic. Although all of the Living Legends performed equally well, I think the Grouch stole the show. His attitude toward the crowd and lyrical skill were things that I will never forget. Along with the Grouch were Eli, Aesop, PSC, Bizarro, Sunshine Jones, Murs to name a few. It was definitely the best show that I have ever seen. You can look forward to hearing a lot of Living Legends on my show on KDVS. 90.3 forever.

NEW HAWAIIAN RELEASES

By Gary Saylin

The following three Hawaiian CD's are just off the press. They range from Jawaiian (Hawaiian Reggae) to traditional island music.

Hapa "Namahana - Contemporary Hawaiian Music" (Cocoanut Grove Records)

This latest release from the beloved duo, features "Aloha Namahana," a mixture of Celtic and Hawaiian, along with the lovely instrumental, "Debra Anne," and 8 other tracks. Their strongest release since their debut self-titled CD.



Minoaka "Sweet Hawaiian Music" (Kolohe Records)

This sweet harmonizing female trio from the "Friendly Isle," Molokai, not only

sing contemporary and traditional island music, but do great covers of South African Mariam Makeba's 1967 hit, "Pata Pata," and The Paragons' "The Tide Is High," popularized by Blondie. The traditional piece, "Hula O Makee," is a knockout!



Marty Dread "Reggae Suite" (Koloa Dub Lab Records)
Produced by Ron Rhoades (of the Kauai reggae band, The Shakers), this 12 track release includes back up on some tracks by other Jawaiian artists including Teoman, The Shakers and Alika. "Walking in Kingston" is a real standout, sampling Max Romeo's "War In A Babylon" at the beginning and then developing into its own spectacular number. 12 worthy tracks in all.





Vegas is different. I don't know of a simpler way to put it. Anything and everything goes, 24/7. You can do, see, buy, sell - just about anything any time. This is the place from whence the phrase "not in my back yard" must surely have originated - why else would something so extravagantly complicated and outrageous be constructed in the desert? They will do whatever they can to convince you otherwise however. Take the street names, for example: "Tropicana," "Paradise," "Island", Flamingo." Gee, I must be in a lush utopia and not in an arid wasteland!

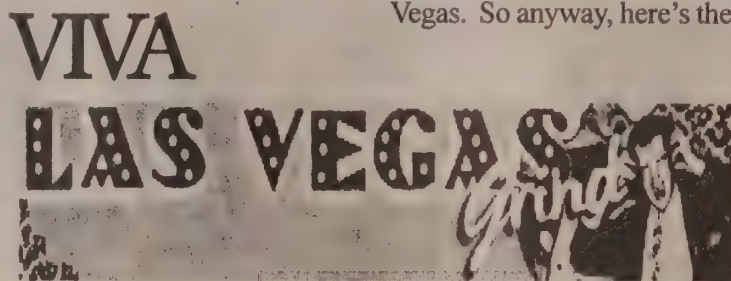
After becoming accustomed to the smoke-free bars of California, it was an assault on my system to enter chokingly smoky Vegas indoors. The super-oxygenated air of the casinos kept my nose running and the smoke kept my eyes watering and burning. It was like just like having a cold, only with slot machines. I felt like I had entered a world where some human equivalent of cockroaches ruled - everything is in such excess and yet some of these people seem to thrive on it. What else can explain staying up all night drinking and smoking and then making several trips through the buffet before heading off for some more? Of course, most of those folks looked one puff away from a massive coronary, but I was still sort of in awe of their apparent ability to become a bottomless pit of toxins.

And what's with the free porn on the streets of the old downtown area? I just happened to glance at a row of what I assumed were newspapers or real estate guides or whatever and realized all contained cheap black & white porn. What really got me were the little stickers on the boxes forbidding minors from partaking. Uh, just who is going to stop them? Will a friendly neighborhood Norman Rockwell-style policeman appear out of thin air to lead curious tykes away by the ear? What does that do to a kid growing up in a place where anything goes? Are they bored and cynical with all the titillation by the time they're of legal age? Where do they go on vacation - Salt Lake City?

You can be sure of one thing - no matter how tacky, loud, outrageous, or colorful you may be, there will always be someone else even more so. That goes for inanimate objects too. Just when you think you've seen the be-all, end-all of casinos you round the corner and there's another one that's even bigger, bolder, brighter, etc.

We journeyed to this land of wild abandonment to attend the Las Vegas Grind, a 3-day fest of music, movies, and décor of the trashy sort. We arrived late Friday afternoon. After feeling slightly nervous about the fact we picked up our rental car without a hitch (something always goes wrong) we found our hotel. The Grind was being held at the Gold Coast

Inn but since we weren't able to get a room there (something about a rodeo being held the same weekend, which would explain all the starched jeans and fringe I saw) we ended up at their sister hotel The Orleans. This place was outrageous - totally done up inside-and-out to look like its namesake. We grabbed some dinner at the quickest and cheapest place there and then got changed (well, I did) for that night. I didn't anticipate the line for passes being so long - by the time we got inside the second band was almost finished with their set. It did give me plenty of time to scope out those in attendance while fully lit (the room, not me), and I was somewhat surprised to see a wide variety of weirdos present, not just the usual suspects. Although they were certainly there too. Events like this make me realize just how small this scene really is. Wherever we go, we always see a lot of the same faces. I don't actually know most of them - hell, I don't even know who a lot of 'em are, but I keep seeing their mugs, whether it's at Bimbo's or Old Ironsides or Vegas. So anyway, here's the lowdown on:



A report by Megan Garrett

Friday Night 10/29/99 - "Beat Night"

Like I said we got in late so we missed the Dirty Burds. I'm willing to bet they played "I Can Tell" or "Money" or one of the other standards I was to hear over and over

that weekend. Sorry, did that come out cynical? Jeez, and I haven't even reviewed an actual performance yet!

The Neatbeats were finishing up when we got in. The name of this Japanese band says it all. Clean-cut in matching suits and sounding like the Beatles in their Hamburg days, they were perfect in their imitation, and therefore not terribly interesting. Maybe I would have been more into it if they hadn't been the first band I saw. In no way were they bad, they simply didn't command my attention.

We wandered around outside for a while and ended up missing most of the Dukes of Hamburg - but we were told they turned in a version of "Cadillac" that was sloppy — even for them. For those of you who've never seen Russell Quan's latest romp that would be the kind of sloppy which requires a handy wipe afterwards.

Thankfully one of the standouts of the weekend was to come next. The Wildebeests turned in my second favorite performance of the show. Featuring former members of the Milkshakes and the Kaisers, there's really no way they could be bad, but they were even better than I'd hoped. Included in their set were standards such as "I Can Tell," "Just Like Me," and "Comanche," but my favorites were their originals. Kick-ass versions of "Some Kind of Liberator," "One X One," and "1997," a song about wanting the Clash to give up the ghost all the while sounding just like an old Clash tune. I must say



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though, that the highlight of their set came towards the end with their cover of the 13th Floor Elevators' "She Lives (In A Time Of Her Own)." It was unexpected and a thoroughly reverent version, complete with simulated electric jug noises. I enjoyed their dry, smart-ass attitude and was impressed with how easily they covered everything from beat to punk to psych and did them all well.

Next up was one of the bands I had initially been most excited to see — Thee Mighty Caesars. I happened to be standing at the precise spot where they made their entrance. Unfortunately I was only able to snap three pictures close-up because my camera battery decided to die on me and took forever to charge up the flash in between. They were led to the stage in a chariot by San Francisco dance troupe the Devilettes. I'm sure it was all very grand but even in my tall boots I could just barely see the tops of their heads by the time they got to the stage. I'm not sure what I was expecting, but my main impression was that this wasn't much different from seeing Thee Headcoats. Not that that's a bad thing at all; I loved seeing the Headcoats. Maybe seeing them several times has made me blasé. They were great though and played most of my favorites: "Double Axe," "Comanche," "Lie Detector," "Don't Say It's A Lie," "Come Into My Life," "Cowboys Are Square," "Take What's Mine."

The Wailers were up next and were probably the biggest let-down. I'd been pretty lucky as of late with these reformed bands so I guess I was overdue for an embarrassment. They certainly played well, but . . . they sounded like lame old guys. Sure, they played all the classics; "Out Of Our Tree," "Lucille," "You Weren't Using Your Head," "Tall Cool One," "Wailers' House Party," and "Dirty Robber." But they sounded like the sort of band whose bread and butter gigs are weddings, bar mitzvahs . . . in short, dull. Not only that, but there was a smug, self-congratulatory air about them I found most unappealing. There was no "Hang Up," which I suppose was just as well, seeing as it most likely would have ruined the song for me. The crowd seemed to like them just the same, but it was the end of the night and who knows how drunk some of those folks were by that point. By the time they launched into "Louie Louie" I knew we gotta go now . . .

And so, consequently we missed The Breadmakers, the final band of the night.

Saturday Night 10/30 - "Beach Night"

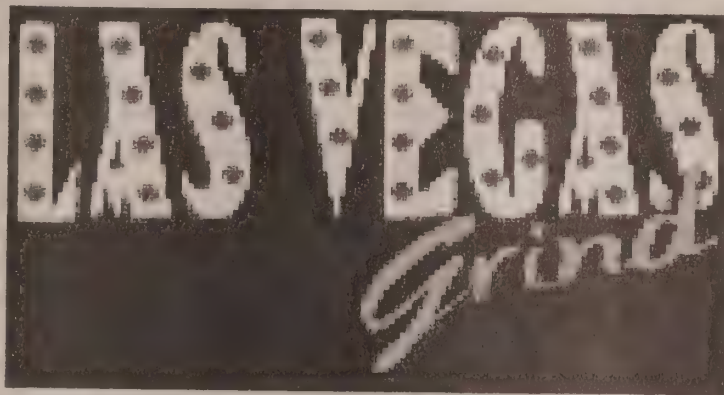
First up were The Diaboliks - I was disappointed in their performance for several reasons. First of all, singer Babz

admitted that she'd gotten "too pissed" the night before and her voice subsequently sounded crappy. Her singing voice is already flat — add raspy and hung-over to the mix and you get the idea. I also would have preferred to hear more of their original material rather than yet another cover of "Just Like Me." At the end of the set they dedicated "Crawling Back To Me" to "Dear Anja (former bass-player) and Mike Stax" (whose former band Tell-Tale Hearts did a killer version of same song). Sarcasm, anyone? Meow.

The Arousers were up next. Unfortunately I don't remember that much about them, other than they sported the same sharply dressed beat group look of the Neatbeats and played competent if unexciting surfy frat rock.

The best performance of the Grind came next - the Untamed Youth. They did have an advantage in that everyone was using the equipment they had brought, so they were they

only ones familiar with what they playing on. They were in top form, with flawless playing and plenty of smart-ass banter and antics. A special moment for me was when they played "They Can't Call It Beer," followed by a ceremonial dedication to their favorite beer and next song, "Pabst Blue Ribbon." My grandpa worked at a Pabst brewery and would have been so



proud (sniff). I also enjoyed the rant against trust-fund kids slumming it which led into "I'm More Punk Than You," the perfect satire of any of the multitude of Billy Childish rip-off bands. It cracked me up to hear Deke Dickerson tell the audience that they were older, fatter and balder, but still really pissed off. Tongue firmly in cheek of course, but this is a 180-degree from his Deke Dickerson and the Ecco-Fonics on-stage persona, which is all about the good-natured, "Thank you friends" atmosphere.

Next came the Sidekicks - I'd never heard of this band before but they came off like wannabe Mummies, only in shark masks instead of rags. The singer had all the staggering stage moves down and everything - they just weren't very appealing for some reason.

An odd moment came when Rudy Ray Moore, "Dolomite" himself, took the stage to introduce the Phantom Surfers. He was dressed in what appeared to be a silver lamé Muslim outfit and basically said as many nasty sexual things as possible. The crowd ate it up, so I will once again refer to the possibility that alcohol may bear responsibility. I found it mildly amusing for a short time, then embarrassing, then annoying. Then on came the Phantom Surfers. These goofballs were funny in that juvenile scatological way which quickly wears out its welcome. I found them mildly amusing for a short time,



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then embarrassing, then annoying. Gosh, am I sensing a pattern? They actually did a song of the alphabet where each letter was related to some four-letter word or another. I was actually ashamed of them. No wonder Johnny Bartlett left. What the folks from other countries must think of Americans . .

The set received a much-needed dose of class when Davie Allan joined them onstage. They quickly vacated to make room for his band (Dionysus' Lee Joseph on bass) and they proceeded to knock out a set as excellent as the one they played at Old Ironsides at the beginning of the year. They left the stage much too quickly though. He said he was asked why he didn't smile more and said it was a throwback to that "Damn biker image" he got in the '60's. Then he dryly apologized for saying "damn" and that he's really a nice guy. I wish they'd gotten to play longer.

Another legendary band was up next - the Trashmen. I was really dreading their set because I so wanted them to kick ass. Thankfully they did. They were so much better than the Wailers. They still had the sound, the energy, the air of legitimacy about them. Although I must say the frontman had the slick delivery of a game show host.

After that we decided we were getting old and decided to call it night. As such, we missed the Saturn V, but it didn't seem like such a big deal to miss them in Vegas when they play regularly in SF. Besides, my feet were killing me!

That night on the way back to the hotel a fire engine took off down the street. I wondered how they expected to get anyone's attention when the whole bleeding city is a flashing siren. They would probably stand out more if they painted the truck a tasteful shade of taupe and rolled silently down the street.

Sunday Night 10/31/99 - Beast Night

While I was sitting in the parking lot of a record store jotting down stuff for this article I was told by a man parked next to me that I scared him for a second. When he came out of the store he told me there was something very sad about me sitting there in my car writing and he didn't know what that was about. I momentarily toyed with the idea of cheerfully telling him I was composing a suicide note to let him know how annoying it is when a complete stranger approaches me unsolicited to share his opinions of me. I decided to go easy on him though and explained I was taking notes for an article I was writing, which led to inquiries about what publication, what radio station, etc. I assured him I was just killing time while Tim looked for records. He said goodbye and that he hoped Tim was going to take me somewhere where I could have a good time. Again, although I know he meant well, I find this so very irritating — this assumption that if a girl is sitting alone, she must be miserable and just waiting for some guy to take pity on her and pay her some attention. Maybe I like to be alone and maybe I'm not unhappy

simply because I don't keep some vacant grin plastered on my face all day long. Up until that moment I had been quite content, reflecting on the things that had happened thus far and what I was going to write about. But you can't even sit in your car without someone disrupting your reverie.

We missed first act the Embrooks - incidentally for the second time that day, as they were apparently playing an acoustic set in previously mentioned record store while yours truly defended her right to sit alone and write in an auto . . .

I truly cannot remember if we saw Jack & The Rippers, and since at no point during the Grind was I actually drunk, we either missed them or they were incredibly dull. I'm leaning towards the former though - I'd hate to smear the good name of a band I hadn't even witnessed sucking.

Next up was the Neanderdolls - I remember nothing about what songs this band played, only that they were pretty bad. My main impression was that this was a group trying to compensate for lack of talent with lack of clothing. Maybe this was enough for some, but it takes more than T&A to keep my attention. Next!

Then came the Neanderthals - These guys were fine but for some reason I was disappointed - I really don't know why. They turned in solid versions of "Betty Lou's Got A New Tattoo," "Do the Pig," "Arula Mata Gali," and had the perfect Fred Flinstone style costumes. I really think my boots had a lot to do with it. They may look good and make me 4" taller, but damn do they hurt!

Australia's Shutdown 66 were next up. They played a decent hard-boiled rock akin to fellow Aussies the Saints. My favorite moment of their set was when they were joined onstage by Mike Stax, who came dressed as Screaming Lord Sutch. Sutch was going to be the central figure of the night but sadly committed suicide earlier in the year.

Andre Williams came on toward the end of the night and was in the same league as Rudy Ray Moore - a dirty old man saying as many nasty things as possible. Although I enjoyed his last album, I guess I just wasn't in the mood by the end of the night. I had heard the word "pussy" so many times I think I was shell-shocked by that point. Besides, all I could think about was how much my feet hurt.

We gave up the ghost (pun intended) before Los Straightjackets came on to close out the night. Musically this wasn't my favorite night, but the various costumes people wore were entertainment enough. There were 60's B-movie style bikers, superheros, cavemen, various monsters, the Invisible Man, and, particularly popular with people taking photos, a couple dressed in matching hazardous waste suits waving glo-sticks.

The next Las Vegas Grind is scheduled for June 30th-July 2nd, and the tentative schedule includes the Lyres, Jackie & the Cedrics, Swingin' Neckbreakers, Loons, Hate Bombs, Bomboras, Boss Martians and the Ghastly Ones. I think I'll be ready for some more Vegas-style decadence by then.



Blues Reviews:

1999 was a very good year for new releases and reissues for the blues. Here's a rundown of what I particularly liked:

Mem Shannon *Spend Some Time With Me* (Shanachie)



Unquestionably THE BEST recording this year. I fell in love with the first cut "Who Are They," with it's tongue-and-cheek lyrics that rival Sacramento's own Rick Estrin. Funky bass, steady drums, searing organ and a horn section tighter than that famous one from Memphis. Shannon is a man who's aware

of his limited vocal range and guitar skills—but the man sure is efficient with what he's got! Simple guitar licks leave plenty of room for his humor to shine. Yet, my man can keep it serious, like the track "Not My Friend," just as much of a tearjerker as "One Thin Dime" from his *2nd Blues Album*. He closes out with a good ol' New Orleans funk workout "No Such Thing." Highly recommended

Robert Cray *Take Your Shoes Off* (Rykodisc)



I'd never imagine the day I'd be raving over a Robert Cray album. I've heard his (commercial) stuff on rock radio in the Bay Area—nothing exciting, you could tell the man was catering to mainstream acceptance; everybody wants to be the next B.B.King. However, that joint LP he did with my man Albert "Iceman"

Collins and Johnny Copeland, *Showdown*, is pretty stellar. But anyway, his newest effort puts him in control (thanks Ryko) and what we get is an album seeping at the sides of Stax and Hi cream that sure tastes good in my coffee. His band is augmented by Jim Pugh, a keys player who deserves much respect for his many session appearances. I'll give props to the solid drumming of Kevin Hayes who truly makes this record a memorable one. And the Songs!... let this all day sucker play all the way through, and at the end, fall into deep, murky blues with one of the best readings of Lowell Fulson's "Tolin' Bells"—reason enough to get the album if for some sick reason you don't get off on soul-blues. Makes me happy and easily the second best cd this past year.

Charlie Musselwhite *Continental Drifter* (Pointblank)

This is the album that got me expanding my interests into world music. Memphis Charlie cuts four pieces with Cuban roots band Cuarteto Patria in the most successful world and blues hybrid to date (other notables are Taj Mahal with Malian musicians and S.F. slinger Paul Pena and the Tuvan



throat singers...just to name two). Musselwhite tosses in inspired and witty lyrics within the traditional Cuban Son form. The instrumentation jangles with percussion as he blows harp and then tightens up when the chorus comes around. Often haunting at times, these songs have to be heard to be truly appre-

ciated. The rest of the album's eleven cuts include two solid solo performances with Musselwhite playing some thoughtful acoustic guitar, my favorite being "Please Remember Me." And then there's his band featuring the highly underrated Bay Area guitarist John Wedemeyer (Am I the only one who remembers W.H.A.T.?) Three unique sessions producing one broad feeling: Blues.



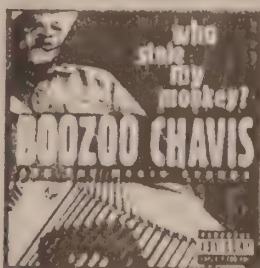
Taj Mahal and Toumani Diabate *Kulanjan* (Hannibal/Rykodisc)

Didn't I just mention Taj Mahal? Well here goes another incredible fusion, this time with Malian kora player Diabate. The kora is a harp (not harmonica) type instrument producing tones that glisten like the sun's rays.

Alongside Mahal's gutbucket guitar and vocals, listeners have the luxury of hearing the best version of "Queen Bee" ever, period. However Mahal has done this before, and in my opinion, better. Search for Ali Farka Toure's *The Source* (RykoDisc). On "I Go Ka" Mahal really pulls together the African parents of the Blues with Toure teaching Mahal a thing or two on guitar. Great work bar none on both recordings—Mali blues has been a thing for a while getting everybody and their mother giving their views, sometimes ruining the magic of traditional African music and blues. Mahal and Diabate, as well as Toure, again are highlighting where blues evolved.

As for Pena, see the movie "Genghis Blues." Nuff said.

Boozoo Chavis and the Magic Sounds *Who Stole My Monkey?* (Rounder)



Ever since Clifton Chenier passed away a dozen years ago, the title of King of Zydeco has been up for grabs. Arguments aside, Boozoo snatched the crown many years before and still holds reign to this day. His newest release is evidence enough. While most of his contemporaries have been falling into the pop-zydeco category, he has been "keepin' it real." (Yes, there is such a thing as pop-

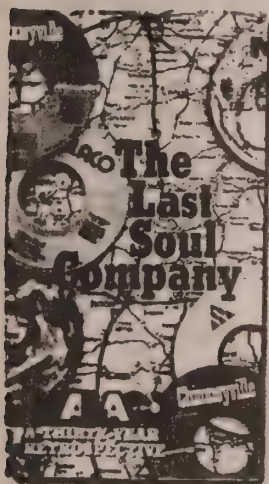
Prime Picks From 99

zydeco and no, it's not just as awful as pop-country). "Dance All Night" opens the album up, indicative of the mood of the entire performance Boozoo and The Magic Sounds offer up. Classie Ballou Jr. keeps things bouncy with some stunning bass work. Oh yeah, did I mention that this is the first zydeco album in history to receive the coveted award of the Parental Advisory label. Double entendres become obviously explicit on classics "Uncle Bud" and "Deacon Jones." There's an extremely rare 45 of these sides going around, but now we have them both on this readily available album. It's rockin' and rollickin', check this album out not just for the dirty pickin's, but for an exceptional performance by today's King of Zydeco.

And now, for some reissues...

Various Artists *The Last Soul Company* (Malaco)-6cds

Planet Soul in a box. With over 30 years in the recording business, Malaco Records has been just as synonymous



with the word Soul as Stax was. As company founder and president Tommy Couch Sr. describes the legacy, "We make black music for black people." The music is far from exclusionary—it's music that doesn't conform to what white America necessarily wants. Mind you, Malaco did hit it big with a couple of disco and funk flavored hits ("Groove Me," "Mr. Big Stuff"). However, Malaco serves up sounds of the southern chitlin circuit—music that might never see the light of day in

the industry. Malaco is a sound, a feeling, much like a love's smile that you will never forget. Featuring a roster of titans like Johnnie Taylor, Little Milton, Tyrone Davis, Bobby Blue Bland, Shirley Brown, Bobby Rush and the blues/soul machine they call the late Z.Z.Hill—these artists keep the feeling alive and well. And then there are the artists who deserve so much more recognition for their talents like Dorothy Moore, Latimore and Denise LaSalle. Some purists dismiss the music, however take a whiff of this. These from-the-soul singers keep the blues tradition alive, they're just update blues with synths and backing singers. This is the box set the Almighty Hawk was waiting for all these years. A great representation of the company from its early sides (they even cut some Mississippi Fred McDowell) to today's soon to be classics (for those who have room in their souls to groove). Highly recommended!!!

Various Artists *Chicago: The Blues Today!* (Vanguard)-3cds
Vanguard reissued these LP's a few years ago sepa-



rately on cd, but not as fine a job for 1999 in this specially priced package. Incredible liner notes and pictures accompany one of the best remastering jobs I've heard in years (I've heard the original LP's). The series was to showcase 3 to 4 bands per LP who exemplified Chicago Blues of the day, in 1966. These weren't the "Big Two," actually bands that supported or were associated with Muddy or Wolf, but this time, going it on their own. An incredible set that feels like a live one is brought on by the late Junior Wells. He's teamed up with his pal Mr. Buddy Guy and a great rhythm duo of Jack Myers on bass and Fred Below on drums. His tribute to Sonny Boy Williamson II ("Help Me") is a highlight. Other harmonica players shine in this collection such as Jimmy Cotton, Big Walter Horton and a collaboration with Horton and Charlie Musselwhite. Johnny Young puts on a great performance on disc three featuring him on both guitar and electrified mandolin. Check out "Tighten Up On It." I'd hate to forget mentioning strong efforts by Johnny Shines, Homesick James, Otis Spann, J.B.Hutto, and Otis Rush accompanied by some very tasteful alto work by Robert "Sax" Crowder. This is an essential set for any Chicago style fan or even a good introduction to the music.



Johnny Winter *The Progressive Blues Experiment* (Razor & Tie)

I want to thank KDVS own Tim Matranga for getting me interested in this album. I almost bought the grainy LP version of it, but the 1999 reissue suckered me. I could have gone either way though. This cd is a bit too polished, but kicks ass nonetheless. This is Winter before his association with Muddy, before everybody. He shows a reverence for the music those bastardizing Americans and Brits didn't seem to understand at the time. Maybe because he was from Texas (that's not USA), but my albino brother cares and rips through standards such as "Rollin' and Tumblin'" and "Forty-Four." He can even sing, too. Hey, there's even a version of him doing a wicked guitar heavy "Help Me." He has a tight backing group, but his solo track is where it's at. Hear him play the National steel guitar like a grizzled bluesman twice his age on "Broke Down Engine." This is the definitive Winter album to get, even that grainy version Tim Matranga has for sale on vinyl.

Check Out Big Ash's Bowl O' Chili
Thursdays From 9:30am to noon



Indie Pop Music on the World Wide Web

By dj boring

As some of you may know the internet is a great place to find information about stuff that you are interested in. Well, if you're interested in indie pop it's certainly still true. You can find new infos about all of your favorite bands/recording artists. You can also listen to sound clips and watch videos, etc. etc. Some of which are very hard to find otherwise. In fact, as I am typing this right now I am listening to an indie pop compilation called popmachine with lots and lots of great stuff on it. I found it at the cowly-owl web page (<http://www.cowly-owl.com>). The most exciting part about looking for stuff on the web is that it is really easy to do and you can always find new

stuff. It doesn't take very long either. Most of the most interesting sites have links to others and those have links to others and so on and so forth. You can get started by doing a yahoo (or whatever your favorite search engine happens to be) search for some band that you like or for some label that you like, or even just 'indie pop' turns up SOME stuff. I have compiled some of my favorite sites for you to go to and explore. Hopefully it will help you in finding new and exciting pop musics for you to enjoy.

www.marchrecords.com

This was one of my favorite sites to visit. It isn't updated significantly all that often (about once a

month), but it's good nonetheless. They have an exciting design as well as info about all of their artists, including: Club 8, Valerie LeMercier, Holiday, and Barcelona. They also have lots of links and music clips...although I have trouble getting them to play sometimes...hmm. Anyways, this ones pretty good, and I hope that their new compilation moshi moshi is good as well.

www.darla.com

This is a record label/record shop/I don't know what. I have ordered from them once and I was happy with the service that I got...although I have heard that other people haven't had the same experience. Regardless, their web

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page is a good place to go to stay up-to-date on what's being recently released. In fact, if you order something from them they will send you long winded emails about what they've got that's new.

www.insound.com

This is...well...I don't exactly know what this is because it has so much stuff. They have audio files, videos, chat with indie pop artists and so on and so on. My favorite thing about this site is the videos though. Music videos and plenty of them from just about everyone you would hope to see. They get new ones in pretty frequently too. If you go right now there are videos for Saint Etienne, Lunchbox, Pizzicato 5, Takako Minekawa, Fantastic Plastic Machine and many more.

www.snafu.de/~bungalow/start.html

This is the web page for the German label bungalow. Not all that exciting, but I like the label a lot so I'm mentioning it anyway.

www.bigtakeover.com

This is the web page for an online magazine that you have to subscribe to. Fortunately though they have some stuff that is free and is still interesting. They focus mainly/exclusively on brit pop. In particular, they have an interview with Billy Bragg up right now that is fairly interesting...if you actually like Billy Bragg...which I do.

www.siesta.es

This is the web site for the Spanish label Siesta. Well, it's a great label filled with the likes of Free Design, Loveletter, Wallpaper, The Barry Gemso Experience, Arabesque, Edwin Moses, and more. This web page has plenty of full-length sound files and has lots of nice pictures. However, I also have problems getting them to work sometimes. I think it may be because I don't know enough about computers though. Oh well.

www.tricatel.com

This is the label for Tricatel Records in France. Home of Bertrand Burgalat, Valerie LeMercier, April March, Louis Phillipe and more. There are a few audio samples and of course there is other stuff, like profiles of the artists etc. Apparently, Bertrand Burgalat's first full-length cd is coming out in jan.

www.apricot-records.de

This is the web page for Apricot Records in Germany. Which of course has people like The Shining Hour, Brideshead, Den Baron, Fragile, and Elegant. All of whom appear on the recent compilation Airpop that is simply spectacular. The web page isn't all that though. They do have some sort of strange "draw an apricot" contest though...if you're interested. I don't remember what you win.

members.aol.com/bocad

This web page is run by a member of the band Jumprope. Entitled Ad's Indie Pop page, it has links to about a hundred bands web pages and is a great place to go to find some new bands to investigate. It also has links to various labels' web pages, and some other stuff that I checked out a while ago but whose details I have forgotten.

www.demon.co.uk/momus

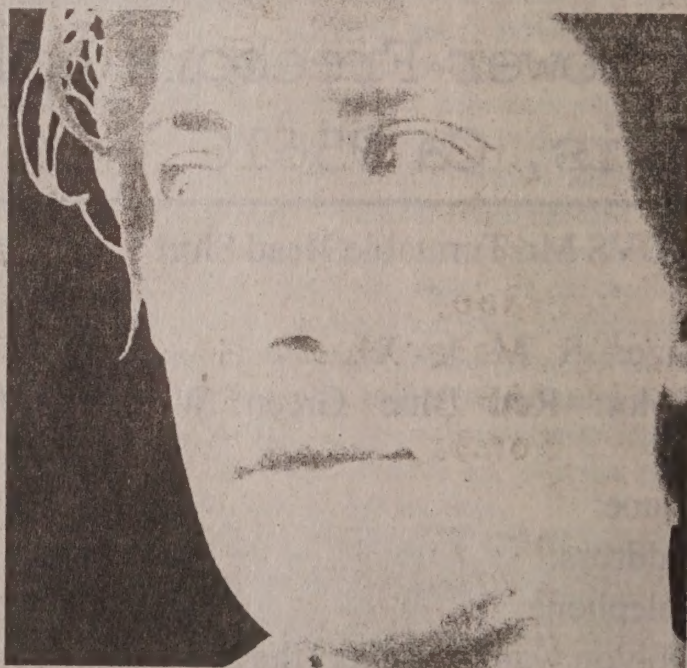
This is Momus' web page as you probably guessed from the title. It is, in my opinion, really great for the following reason: there are new photos and stories from his tour with Kahimi Karie and Toog (aka Gilles

Wein- something or other) all of the time. It is fun to read/watch...really.

www.math.ucdavis.edu/~teran

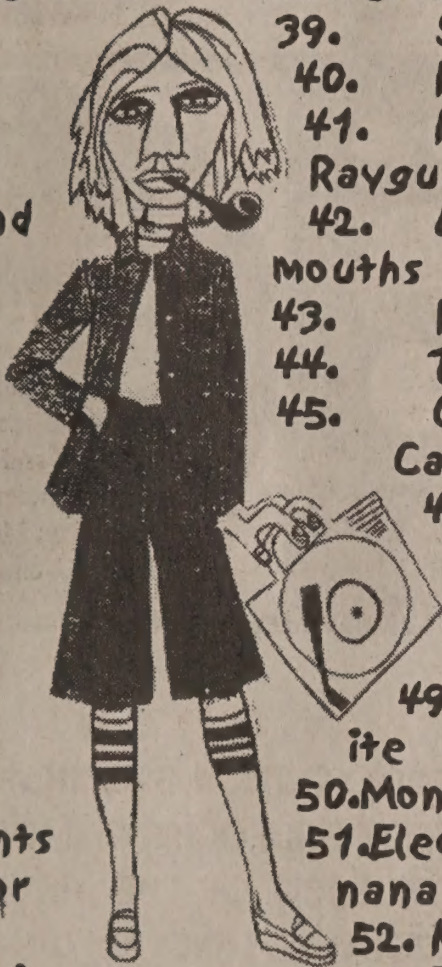
This is my web page. I thought that I would mention it even though it sucks. Up until yesterday it was about atherosclerosis. Now it's going to have some other fun features though...details about my show, indie pop, pop etc, etc. So tune into it if you get the chance.

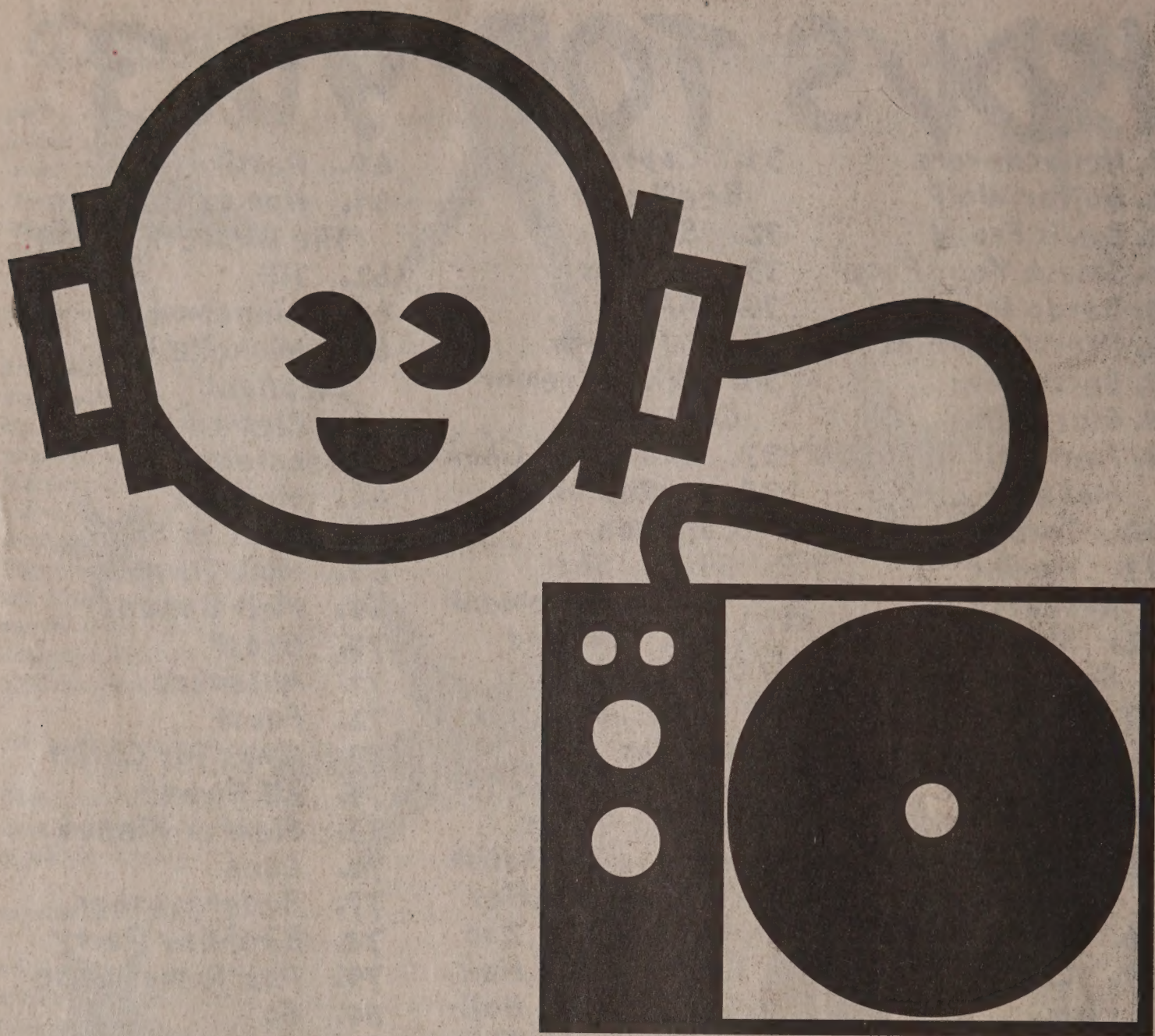
Another nice aspect of indie pop web pages (and all other web pages for that matter) is that you can copy their images and wallpaper for your own page quite easily. All you have to do is right click on the image and the directions that pop up should be self explanatory. Well, I hope that this makes your hours of internet use a little more fun and exciting. I think I really should also mention my favorite Smiths and Morrissey web page too though, because he is on tour again you know and it just wouldn't be right if I didn't so here they are: www.morrissey-solo.com, moz.pair.com, and shoplifters.morrissey-solo.com. Remember to listen to dj boring is happy on Monday mornings from 6-8:30 am...of course on kdvs 90.3 fm.



KDVS TOP 90.3

1. Hellacopters
2. Guitar Wolf
3. Bevis Frond
4. Smash Your Face
5. Bardo Pond
6. Pressure Point
7. Secretions
8. Gluecifer
9. Fantastic Plastic Machine
10. Turbonegro
11. Marine Research
12. Sloppy Seconds
13. Belle and Sebastian
14. Apples in Stereo
15. Bouncing Souls
16. Drags
17. Citizen Fish
18. Angry Samoans
19. Chosen Few
20. No Talents
21. Blood for Blood
22. Deerhoof
23. Hot Water Music
24. Lunchbox
25. US Bombs
26. FYP
27. Blanks 77
28. High Rise
29. Bodies
30. Headcoatees
31. Captain Beefheart
32. Strike
33. Donnas
34. Afi
35. DJ Krush
36. Olivia Tremor Control
37. Scared of Chaka
38. Arling and Cameron
39. She
40. Pavement
41. Naked Raygun
42. Loudmouths
43. Rondelles
44. Twits
45. Capitalist Casualties
46. Zao
47. Kak
48. Holiday Flyer
49. My Favorite
50. Monstrosity
51. Electric Banana
52. Nebula
53. Beltones
54. Lucksmiths
55. Your Mother
56. Kill the Hippies
57. Air Pop
58. Morgen
59. Cleveland Bound Death Sentence
60. Pessimist
61. Not so Quiet on the Western Front
62. Tilt
63. Cinnamon
64. Michelle Gun Elephant
65. Electric Frankenstein
66. Mogwai
67. Built to Spill
68. Mick Turner
69. Melt Banana
70. Ghost
71. Autechre
72. Faust
73. Amps for Christ
74. Elf Power
75. Sleater Kinney
76. Luna
77. Squarepusher
78. Birthday Party
79. Pop Romantique
80. Go
81. Squab Teen
82. American Analog Set
83. Brother JF3
84. Melvins
85. Ralph Carney
86. Frosted Ambassador
87. Pete Miller
88. Anal Babes
89. Roy Montgomery
90. Quasi
- 90.3 Transient Waves





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